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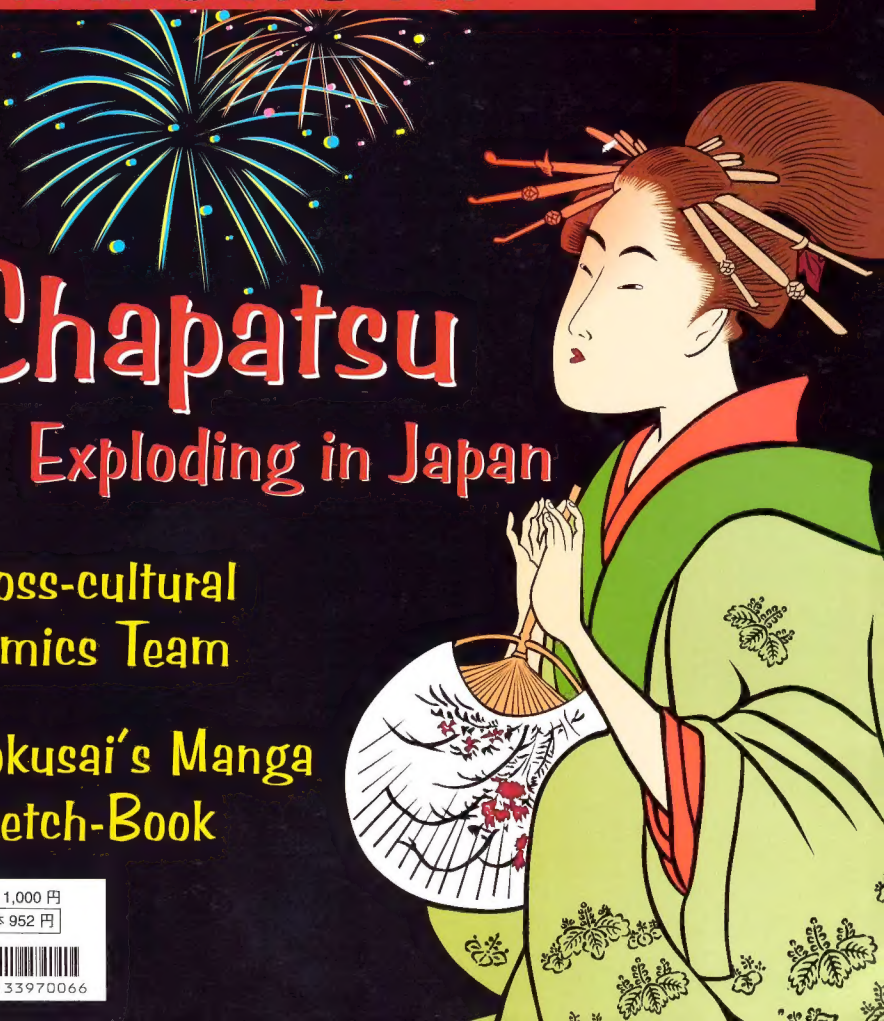

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連載　ナニワ英語道――第二回

松本道弘のマンガジン英語講座

（名古屋外国語大学教授／国際ディベート学会会長／元NHK英会話講師）

遺伝か環境か（nature or nurture）というディベード論題で日本を関東と関西に二分すれば、関西は「実」を重んじる環境論派（environmentalist）であり、あくまで理論（関東系）より現実を優先させる文化圏に属する。
「一流大学？」
「外国の有名大学を出た？役に立つ勉強をしたんか？」
「英語の検定試験何点？それいつとったんや？5年前か？」
「英語がしゃべれへん？ほな、もう値うちがないんと違うか？」
このように「実」とは here and now なのだ。

10年前にハーバード大へ社費留学をしたところで、今使えないようでは、英語が泣いとるやんかい、と pragmatism のこぶしでカツを入れられる。ウドン粉のように練り直さないと、食えなくなってしまう。肩書き（ハナ）より実力（ダンゴ）なのだ。

今月号の漫画人の中で、「教育にかける情熱」は、教育熱心な日本人の異常心理をパロディー風に描いている。

ナレーションと母の教育ぶりが誇張されている。早期教育とばかりバイオリンを聴かせているマンガが痛烈に滑稽である。

The Japanese are mad about education, and they start teaching their children from the instant they're born.
"Two times two is four, two times three is six, two times four is eight…" (P.69)

この辺りの英語は音読すべきであろう。

ニニンガシーと口で覚えさせられたように、Two times two is four と何度も発声し、口で覚えるのだ。もし、頭で考えれば、この is は are ではないかと文法的に考えて、リズムを失ってしまうからだ。漫画から学ぶ英語は、右脳を刺激するので、英語がリズム感と共に学ぶことができる。これが真の英語――real English だ。

それにしても、生まれたときから詰め込み教育をさせるという発想は、誇張を差し引いたとしても、ナニワ英語道の「自然に逆らうな」という大原則から離れている。

こんなのは厳しさとはいえない。「虚」である。親の見栄だ。甘やかしである。英語が話せない日本人は、すべて spoon-fed babies である。一流大学に入学するため、英語の検定試験のスコアをあげるための英会話学校――すべて赤ちゃんに、スプーンでスープを飲ませるのと同じことだ。

今は亡き上方のコメディアン藤山寛美と私は親しかった。彼も連続出演記録でギネスブックに登場したプロ芸能人である。
二人で教育論を論じあった時、彼はこういった。「ケツはふいたる。せやけどきばんのはあんたやで。甘やかしたらあきまへん」

合格、必勝という漢字が書きこまれたオムツを見たら、藤山寛美は、顔で笑いながら、「ハラが泣いとる」とどぎつい批判をするだろう。

ウイスキー・グラスを傾けながら「寛美さん、毎日舞台に上がって休みが　ないんですか。いつ息抜きをするんですか」と何気なく尋ねたところ、「舞台の上で、休んでますわ」と即座に答えられ、私の方が絶句してしまった。

考えてみれば、上方人間に共通点があるとすれば、真剣勝負そのものが＜遊び＞（break）なのだろう。「英語の勉強で疲れた」「仕事で疲れた」「だから、休みが欲しい」という人が増えてきた。ああ可哀相に、時間と金の奴隷（関東に多い）が急増している。関西の芸人は、そして私もそう発想する。根っからの遊び人なのだ。

ナニワ名物英語道場を設立した当時、いろいろな英語使いが訪れた。そこでは、すべてが英語で話された。人間と人間。英語と英語がぶつかりあう。

ゴルフでいうハンディーなどはない。学歴も資格もない。英語が喋れてなんぼ、という「実」の世界であった。親の競争心ではない。乳離れのした英語修行者が extremely competitive であった時代である。関西風にいうと小麦（regular kids）が、お互いに練り合って、ウドン粉（super kids）になる。人と人との出会いとは、英語道場という修行の場であった。

日本人同士が英語を話すなんて、みっともない（It's unseemly.）とか、「英会話学校でネイティヴと一対一でなきゃ」といってカッコをつける同僚に対しては、アワレなやっちゃ（pitiful）と嘲笑したものだ。「関東人はイヤヤ。エエカッコしいやから」と関西人がアクを出すとき、恥をかくのを恐れて「英会話なんてと無関心を装いながら、自宅でこっそり受験対策や問題集を読んでいる、姑息な人間を想像するからではないだろうか。最近は関西人も、関東化しつつあるようだ。

英語道大原則：カッコつけるな。
This 'eigo do' principle should be strictly honored (observed). この大原則を破ると、人はソワソワし、落ち着かなくなる。

フジ三太郎のマンガがおもしろい。

「おちつくんだぞ」「わかった」 Relax, OK? I know. (P.34)
この I know. の訳が気に入った。

（言われなくても）わかる、という場合がこれだ。（なぜかわからないが）カンでわかる、という時も know が使われる。私は、英語を学ぶ人の日本語を聞いて、この人はどこまで伸びるかわかる。「どうして」と問われると I just know. と答える。カンを feeling, intuition, hunch, precognition 等々と big words が増えれば増えるほど、「虚」に近づく。

英語は簡単なほうが「実」なのだ。生きた英語なら、学校で提供される「虚」の教材より「漫画人」のほうが「実」に近い。この辺りから、関西弁に変えよう――本音が出るから。

「『ここの庭は日当りがいい』を訳してみい」
「うーん」
「大した問題やない。（that's no big deal.）get を使こうたらええ。The yard here gets plenty of sun shine. せや。この get が使えたら有段者や。わかったか」
「I know.」
「あほか。I see. と答え。ええかっこしたら英語はモノにでけへん」
「どうしてですか」
「I know.（わかっている）とカッコをつけるやつは自分の可能性を限定してしもうとる。英会話はなあ、アホにならんとでけんのや。」
「アホとバカの違いは何ですか」
「バカは自分がバカということに気づいとる。アホは自分がアホやと気づいとらん。アホを演じ切るんや。赤ん坊のような気持ちで英語を呼吸してみい。」
「There's no planning, there. まるで計画性がないじゃないですか」
「最後までよう聞き。英語でいうたら Hear me out. や。『彼の話を最後まで聞いてやれ』は Listen to him to the last. と直訳したくなるが、これも Hear him out. や。（ヒアリムアウト）でええ。この out のなかに「最後まで」という意味が含まれとる。英会話は英語の大和言葉に限る。いや関西弁の英語の方がおもしろい」さて最後に引き締めるために標準語に戻ろう。思考をゼロにすれば、計画性が自然に生まれてくるんだ。だか

ら、日本語で計画性がない、というつもりで、There's no planning. と直訳したら、斬れなくなる。むしろ、That's poor planning. というべきだ。そのヒントは Garfield の漫画 (P.40) にある。

「何もありませんが」は Here's nothing. ではなくて、Here's a little present for you. とロジックの転換を行うのと同じ理屈である。通訳者、翻訳者は、日本語のロジックをいかに英語のロジックに転換するか常に思考を集中しておかねばならない。タイム、ニューズウィーク誌は、英語のインプットに役立つが、「漫画人」誌は英語のアウトプットを学ぶ人にとり最適な教材になる――思考を集中させることができればの話であるが。

青春時代の英語の思い出
――あひるがようけ泳いどるのう

とにかく私は学校の勉強が嫌いだった。高校時代から、格闘技には自信があったが、学業のほうはトンと自信がなく、大学（関西学院商学部）入学のための面接の時は、みじめであった。

高校の成績を見ながら、大柄の商学部の教授（小島）が、「あひるがようけ泳いどるのう。これが白鳥にならんとあかん。…ここら２ばっかりや、数学、生物…頭が悪い証拠や…」
「……」
「それでクラブは柔道か、何段や」
「初段です」
「商学部へ入ったら、もっと頑張らなあかんな」
「はい、やります」
「何をやるんや、勉強か柔道か」
「両方です」
「学校は勉強するところや、柔道やったら講道館へ行け」
「もちろん勉強やります」
「もうええ、行け」

これが面接か。所要時間は僅か三分。けんもホロロに叱られるだけであった。高校から大学へトコロ天式に押し上げられる高等部出身者は、入学試験が免除されているだけに、バランスをとるために、面接時にはいじめられる、という。受験学生の嫉妬封じのための儀式だったのか。

この頃、私は柔道だけでなく、英会話に狂い始めていた。英会話は、私にとり、筆記試験でしか証明されない英語という外国語ではなかった。格闘技の延長でもあった。だから、めったに人には見せない懐刀であった。この頃は、すでに、英英辞典に挑戦し、受験対策のために、英日や日英の辞典に頼る、同級生どもの英語とは、一味違うんだという自負心があった。

私の意地は、美術から英語へ移りつつあった。関西学院の大学部へこのまま昇学するより上京し、東京のどこかの美術大学へ転校したいと母親にごねたものだが、私の長兄に、絵やまんがではメシが食えん、と長々と説得され、ついに諦めた。受験免除という後ろめたさをなんらかの形で償いたかった。そんな想いが、後に英語道という、知的格闘技の道に開眼するに至ろうとは。一九五八年二月六日の絵日記には、面接時に受けた屈辱感が描かれている。

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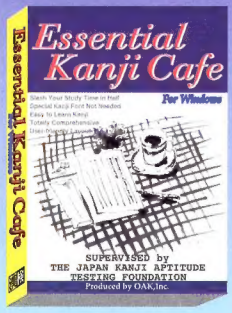

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PUBLISHER'S NOTE

One of the things people find amazing about *Mangajin* is the fact that the editorial offices are in Atlanta. Actually, with the convenience of faxes, e-mail, modems, etc., the editorial work could be done almost anywhere, but given the nature of the magazine, it's obvious that a presence in Japan is also necessary. Among other things, we have to maintain close contact with the Japanese publishers who are the source of the manga material we use in the magazine, and there are always photos and other materials that we need from various sources in Japan. Now that we have launched our catalog, we also need representatives in Japan who can help us source products and then consolidate shipments. Although Americans make up the primary readership of *Mangajin*, almost half of the circulation goes to Japan, where it is used as an English language-learning aid by Japanese readers. Marketing this kind of niche publication also calls for a strong presence in Japan.

All these functions, and much more, are handled by our partners and representatives in Japan, Sekai Shuppan. In previous issues I introduced the staff of Mangajin, Inc., here in Atlanta, but to complete the picture, we need to present the people on the other side of the Pacific.

Rather than going left to right, or even "ladies first," the person who should be introduced first is Moteki Hiromichi, third from the right. There is absolutely no doubt that without his dedication, sacrifice and commitment, Mangajin would never have become what it is today; in fact, it probably would not have survived. Introduced by a mutual friend in Japan when I was first getting

(continued on page 69)

Coming Up in Issue No. 67

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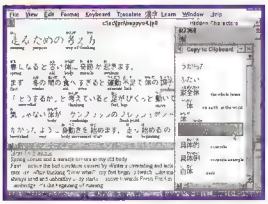

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LETTERS

Letters to the Editor

Mangajin *welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 77188, Atlanta, GA 30357 (Editor@Mangajin.com).*
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Online improvements

I was wondering if you have plans to do online multimedia strips for your manga. Maybe something in Shockwave? I love your magazine, and putting something online that is interactive and could teach us *gaijin* the language would probably increase your traffic greatly.
JOSH SAGER
Marlton, NJ

As recent visitors to our website have noticed, we are continuing to upgrade and expand the site. We do have plans to add some sample sound clips of the cassette tapes which we offer. Also, if space permits, we will upload a sample from Mangajin's multimedia CD-ROM, which contains manga from our first 10 issues.

Downtown disappointment

I am quite a fan of your magazine and was looking forward to seeing your article on Downtown in No. 63, but I have to admit I was quite disappointed. There was no mention whatsoever of their show *"Gotsu Ee Kanji,"* let alone any mention or pictures of the fantastic Saturday-Night-Live-style characters they've developed, like my personal favorite, Mr. Bater, the Osaka-*ben* spouting gaijin. Also, Yokoyama Yasushi was mentioned, but there wasn't anything about the great impressions Mat-chan did of him and the pressure on Mat-chan for this reason after the recent death of Mr. Yokoyama. There's also the opening "Team Fight," where the troupe splits into Team Matsumoto and Team Hamada, and they have to perform outrageous stunts, with Hamada usually succeeding and Matsumoto predictably chickening out! In fairness, I guess that any article on them would only be scratching the surface; I was just surprised this stuff wasn't included.
MARK BLUMENFELD
Osaka

Our article on the comedy duo Downtown was based on material from Mark Schilling's book The Encyclopedia of Japanese Pop Culture, *just published by Weatherhill, Inc. As Mr. Blumenfeld noticed, some details of Downtown's long career had to be cut for space in* Mangajin*'s article.*

Let's hear about beer

I know it may sound a bit silly, but how about something along the lines of a survey of Japanese beer? I learned the other day that Japan has the highest per capita beer consumption of any country.
SEAN DURKIN
Atlanta, GA

We agree: It's time for another look at the Japanese beer scene. Stay tuned.

Websites of the moment

SOLD OUT! This page, from the Tokyo architecture firm Klein Dytham, contains a collection of Japanese ads featuring Western celebrities who aren't usually seen endorsing products. Includes Jodie Foster's favorite skin cream, Whoopi Goldberg pushing chewing gum, and Dennis Hopper in a bathtub.

http://www2.gol.com/users/zapkdarc/sold.html

Klein Dytham also keeps browsers current on the latest in Japanese beverage-can design with their entertaining Can of the Month.

http://www2.gol.com/users/zapkdarc/fetishcom.html

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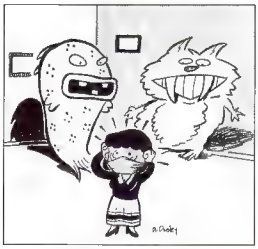

A beastly home

My employer is a second-generation Japanese Canadian doctor. He picked up Japanese from his grandparents as he was growing up, but as an adult he has not mastered the language and in fact has a rather unusual grasp of it. Nevertheless, most of his clients are Japanese visitors to Canada, and they are often confused by his instructions. Recently when a young woman came to the office to inquire about allergy medicine, his intended question (whether she had any pets) became "*Anata wa apāto ni kedamono o katte imasuka?*" ("Do you have any beasts in your apartment?"). The woman was momentarily shocked, but then laughed and said "*Mā, ne . . .*" ("Well, kind of . . ."). Later we had a good laugh when she told me that she was referring to her live-in boyfriend.

SHINAGAWA NAOKO
Toronto

In deep water

I called a professor I work with at an Osaka university with a question about next year's syllabus. His wife answered the phone and I politely introduced myself in Japanese and asked to speak to her husband. She said, "*Ima nyūyoku-chū desu, ato de denwa sasemasu*" (which I now know means "He's taking a bath right now, but I'll have him call you afterwards"). After I hung up, my wife asked me if he was home. "No," I told her. "He went to New York, but he'll call me later."

JOE JACOBS
Osaka

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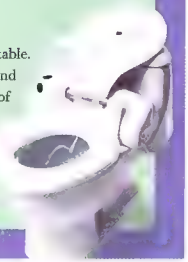

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back to the BASICS

In reader surveys over the years, *Mangajin*'s *Basic Japanese* column has consistently been voted the most popular part of the magazine. (Check out the *Basic Japanese* in this issue to see why!)

Back in 1993, we compiled those popular *Basic Japanese* columns from the first 24 issues in book form, and called it *Basic Japanese Through Comics*. Thousands of readers have found it to be a wonderfully entertaining way to gain greater cultural and linguistic insights. It has proved popular with business people as well as students and teachers—fans range from hard-core Japanophiles to those whose interest is only casual.

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22. The Wide World of *Desu*
23. *Hai* (Part 1)
24. *Hai* (Part 2)

Basic Japanese Part 2

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26. Body Language (Part 2)
27. *Yappari/Yahari*
28. *Abunai*
29. Stylized Kanji
30. *Maitta*
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32. Titles
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34. *Daijōbu*
35. *Mono* (Part 1)
36. *Mono* (Part 2)
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38. Slang & Colloquialisms (Part 2)
39. "Face" (Part 1)
40. "Face" (Part 2)
41. *Kondo*
42. *Wake*
43. *Tokoro*
44. *Shimau*
45. *Bakari*
46. Commands (Part 1)
47. Commands (Part 1)
48. Saying What You Want

ジョキング
Jokingu
The King of *Jokin*

An American company called Rio Linda is helping to squash the trade deficit with a new cleaning product: *Jokingu* (ジョキング). The name of the product combines the two words *jokin* (除菌, "bacteria/microorganism removal") and *kingu* (from the English "king"). *Jokingu* is "the King of *Jokin*" (除菌の王様—*jokin no ōsama*).

Jokingu claims to be tough on germs and odors without being dangerous to people. It's made with nontoxic chemicals and does not produce lethal gasses by bonding with other chemicals (a danger commonly associated with powerful cleansers and disinfectants).

Jokingu is one of many *jokin-zai* (除菌剤—"bacteria removers") on the market. *Jokin-zai* became popular in the mid-80s when they were targeted at consumers who feared to tread where others had tread before. One could carry a bottle or prepackaged "wipes" to apply anywhere germs might linger (toilet seats, public phones, handrails and straps on trains, etc.).

Strong disinfectants are commonly called *sakkin-zai* (殺菌剤, "sterilizer/bacteria killer"). The distinction between *jokin-zai* (除菌剤—literally a "bacteria *remover*," not a "*killer*") and *sakkin-zai* is a legal one. For a product to be marketed as a *sakkin-zai*, its germ-killing ability must be substantiated by the Ministry of Health and Welfare (*sakkin-zai* are regulated as drugs). To market a product as a *jokin-zai*, no government approval is required.

While *jokin-zai* are usually not as effective as *sakkin-zai*, the fact that many are made with nontoxic chemicals seems to be their major selling point these days.

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a *Mangajin* T-shirt. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 77188, Atlanta, GA 30357-1188

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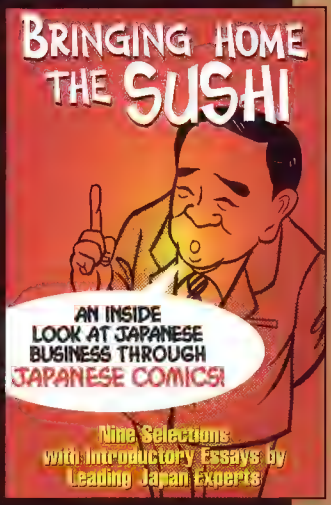
BRINGING HOME THE SUSHI
AN INSIDE LOOK AT JAPANESE BUSINESS THROUGH JAPANESE COMICS!
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BRINGING HOME THE SUSHI

AN INSIDE LOOK AT JAPANESE BUSINESS THROUGH JAPANESE COMICS

The culture of the business world is so pervasive in Japan that it has become a popular topic for movies, TV programs, novels, and, of course, the manga read by millions of Japanese daily.

Now Mangajin presents [redacted], a collection of business manga stories by some of Japan's most popular artists and writers. Go beyond the stereotypes and see the human side of life in corporate Japan!

[redacted] uses nine different "business manga" selections to take an in-depth look at various aspects of Japanese corporate life. These manga provide a unique peek behind the curtain that shields so much of the Japanese business world from foreign eyes.

The stories are presented with English translations in the "balloons." The original Japanese is shown at the bottom of the page for readers, Japanese as well as non-Japanese, who also want to use the book as a language-learning aid.

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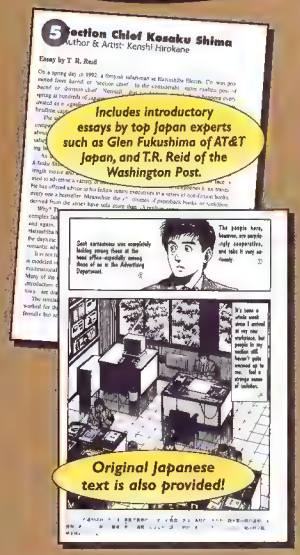
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Outside Tokyo's Shibuya station, there's brown all around.

The Chapatsu Syndrome

Defying nature—and various authority figures—Japan's trendy youth are lightening their hair. W. Blake Gray reports.

For centuries in Japan, the ideal hair color was jet black. In fact, those few Japanese born with dark brown hair instead of black were traditionally subject to ridicule and abuse at school.

But fashion can suddenly make the uncool chic. The "*chapatsu*" look—hair dyed brown—is so popular now that at certain schools, students with black hair are on the outside of the hip social circles.

Madoka Nabeta, a 16-year-old Tokyo high-school student, says almost all of her friends have brown hair, but she's willing to be generous to non-conformists. "Some people look good with black hair," Madoka said. "If it matches their face, it's OK."

The word *chapatsu* (茶ぱつ) comes from *chairo* (茶色, "tea-colored," or brown) and *hatsu* (髪, "hair"). It's not the first hair-dyeing trend to hit Japan. In the 1960s, people who wanted to imitate foreigners dyed their hair blond. That trend died out almost completely with a lot of other 1960s fashions, save for a rebellious minority called "Yankees." Perhaps the look didn't endure because blond hair doesn't look quite right around a Japanese face.

But brown hair is different. While purists decry the lack of pride chapatsu wearers have in their natural beauty—as might be expected, the topic has been the subject of much hand-wringing in the press—it's hard to deny that brown hair matches Japanese features better than any other "unnatural" color.

And unlike pure black, brown comes in many shades. The chapatsu look ranges from all-over light, almost blondish brown to a few streaks of dark chocolate brown. Businesswomen in particular are often seen lately with the latter look: a few medium-to-dark brown highlights that could be covered if necessary with a stylish hat.

For teenagers, the look is unisex. In fact, though a higher percentage of girls seem to have gone brown than boys, guys who choose to alter nature tend to be more extreme about it, going for an almost-bleached look. But few men over age 21—not coincidentally the age when college students have to start job-seeking—have brown hair, whereas chapatsu women in their 30s and even 40s are popping up all over.

In one typical office, the Chigasaki headquarters of Nippon Unit, one of Japan's largest industrial brush manufacturers, fully half of the 20 female clerical workers have brown hair. Their ages range from mid-20s to early 40s.

"I think it's different for a salesman," said Nippon Unit president Niizaki Yūichirō, "but if the women think it looks good, why not?"

One reason women cite for making the change is that, suddenly, after thousands of years of no one noticing, black hair looks "heavy." "It made me look fat," says 16-year-old Kamimura Atsuko. "Brown hair makes me look thinner."

Exactly what started this boom is murky. Brown hair has existed on the social fringe since the blonde look of the 1960s, but about five years ago it began to proliferate among Osaka street punks. In fact, the first appearance of the word "chapatsu" in the national media was associated with gangs of motorbike-riding delinquents.

Less violent street gangs in Tokyo's Shibuya area picked up the look and made it acceptable for girls as well as boys. Soon it spread to colleges and technical schools throughout Tokyo.

In the last year, however, brown hair has managed to penetrate to the roots of the Japanese countryside. Mizuno Makio, spokesman for Hōyū, Japan's leading hair-dye manufacturer, said his company's Fukuoka and Sapporo branches sell about as much brown dye proportionally as the Tokyo branch. He said a recent poll showed that nationwide, 40 percent of women in their teens and 20s had tried dyeing their hair. "All over the country, women are coloring their hair at about the same rate," Mizuno said.

Very few brown-haired Japanese willingly admit they did it just to follow the trend, although that may have entered into their thinking. "Totally black is bad. It's the old style," said Imai Kiyomi, a brown-haired shopkeeper in Harajuku who sells clothes mostly to teenagers. "I think my brown hair is gorgeous. It changed my outlook when I did it. I felt like an Ameri-

Crowns of brown

Although dyed-brown hair is seen on heads of many ages, it's especially popular among fashion-conscious youth.

Twenty-year-old construction worker Nojiri Yoshinori, left, has had brown hair for three or four years, but his co-worker Ishikawa Tomo, 21, says "I'm Japanese, so I think black looks good on me."

Madoka Nabeta (left) and Kamimura Atsuko, both 16, are doubly trendy—sporting both dyed hair and baggy legwear (a fashion called *rūsu sokkusu*, "loose socks").

can. I felt open."

Ironically, all the men and women I talked to said one reason they dyed their hair was to express their individuality.

"Black is boring, isn't it?" said 20-year-old Suzuki Shigeki, a student at a technical college. "I did it because I wanted to look cool. My parents didn't say anything, although my teachers did. They said chapatsu is wrong, but because they said it's bad, I wanted to do it."

Trying to police the chapatsu look is a challenge for authoritarian Japanese high schools. Every school I spoke with had a policy against chapatsu, yet at some schools, black-haired girls streaming out at the end of the day are conspicuously in the minority. Other high schools hold a tougher line.

Miyagi Hideyuki has been the "lifestyle guidance leader" (生活指導, *seikatsu shidō*)—a position that exists in most Japanese schools—for the all-boys Meguro High School in Tokyo for 24 years. During that time, he's seen perms, long hair, and now chapatsu come into fashion. And all that time, he's kept them out of Meguro's student body.

"We have a group lifestyle here," Miyagi said. "We can't have everybody doing his hair the way he wants to, in all different styles. Now it's brown hair that's popular. Next it'll be something else: red hair, or the skinhead look. If everybody just follows the trends, it's a mess."

Miyagi said if a student shows up with brown hair—and some do—he urges him to correct it. But if the student resists the daily urging, the school has a clear policy. "If they insist on doing it, we tell them to go to a school where their hair would fit in better."

Okubo Toshio, principal of Tokyo's oldest commercial high school, the co-ed Daiichi High School, hasn't had to go that far, but his policy is just as firm. "We want students who graduate to enter smoothly into working society," Okubo said. "Self-centered ideas like chapatsu don't go over well in the working world."

Okubo told of personally convincing two recalcitrant brown-hairs to "correct" their hair color. He was able to draw with pride on the school's 80-year history—in addition to phone calls to their parents. Okubo pulled out a colorful pamphlet touting the school to explain his position.

"Look at the students here," he says, pointing to the pamphlet. "The boys are in boys' uniforms. The girls are in girls' uniforms. Do you see one chapatsu? No.

"There are some schools where chapatsu is OK. But if students aren't following the rules and manner of society, education has fallen short. People from outside who see the students will wonder if they know how to behave."

It seems an enigma: every school officially opposes chapatsu, yet thousands of brown-haired, uniformed high-school students are running around Tokyo each day. I struggled with this mystery until a Chiba school board official explained it.

"There are no schools that allow chapatsu," he said, "but there are some students who refuse to correct it. Even if the schools give them guidance, some

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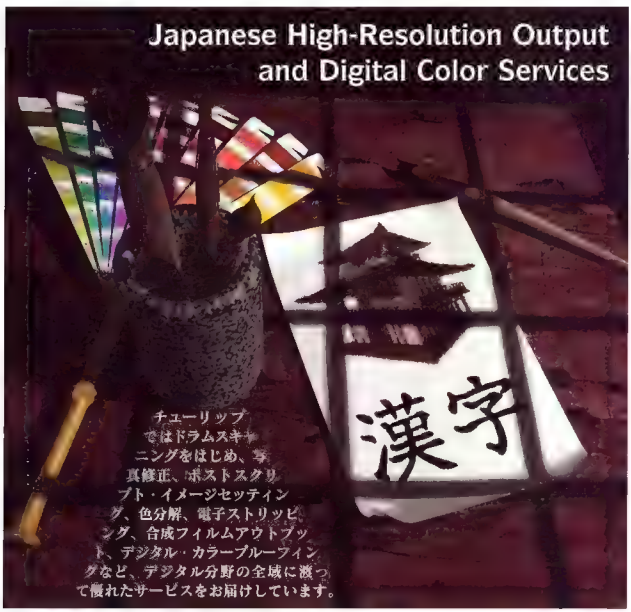

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(continued from page 14)

students resist. You can't expel students just for their hair color."

The working world is another story. Employment possibilities for young Japanese are better now than three years ago, but there are still more graduates than desirable jobs.

"When I have to look for a job, I'll dye it black," said Wako Tomomi, a 19-year-old computer student.

Oshida Kenji already has. After getting a job as a clerk at a government office in Shinagawa, the 21-year-old had to invest in a bottle of black hair dye. "My job is very strict, so I had no choice," he said.

In general, the corporate world frowns on chapatsu for its male employees. In a survey of the behavioral regulations of 32 top companies, the magazine *Shūkan Hōseki* found that only four (Japan Steel, Nissan Motors, Kirin Beer, and Sega) freely allow chapatsu, whereas 17 strictly forbid it (including IBM Japan, Nikon, Sharp, and Casio).

Like other questions of personal appearance, however, much depends on the nature of the job. Nojiri Yoshinori, 20, has hair at the border of brown and orange, but he says that's never been a problem at his construction job. "If you work hard, nobody cares what you look like," he said. "Eventually I'll turn it black again. But I'm still young."

For Yoshida Miyuki, it's a mixed blessing that young adults feel that way. Now 33, she first dyed her hair brown almost 15 years ago, when such an act was shocking. Now, working at LaForet, a Harajuku department store that caters to teenagers, her beautiful, long brown hair barely elicits any reaction at all.

"When I was 20 years old, everybody was looking at my hair," she says. "They said 'maybe she's a nasty girl.' They thought I was too flashy. But lately TV *tarento* and stars are doing it. Sometimes now I want to change, but I can't find another good color."

She could ask a fashionable teen like Madoka, who says blue is the next wave. "Blue-black. That's what people really in the know are doing," Madoka said. "Not brown."

That's quite all right with hair-dye spokesman Mizuno.

"The baby boomers' hair is going gray now, so that market is very high volume," he reports. "Their children are coloring their hair, so that's also a very high-volume business. We're planning a new factory.

"[Hōyū] used to be a company that made products for old people. Now that our products are popular with young people, the atmosphere around here is brighter."

A brighter shade of brown, even.

W. Blake Gray *is a Tokyo-based freelance writer who is flattered that hordes of Japanese are imitating his naturally* "suteki" *hair.*

Chapatsu links! www.mangajin.com

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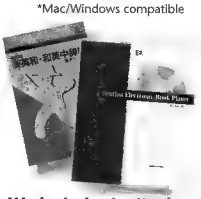

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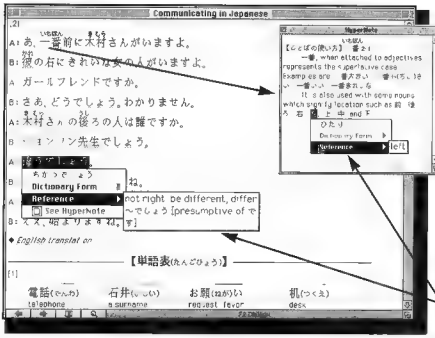

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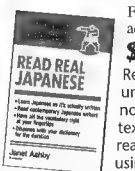

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Lesson 66 • *Sugiru:* A passing word

Sugiru basically means "go past," or "pass by/through," and when speaking of geographical or physical movement, those English definitions convey its meaning just fine. But the word is also used to speak of going past points in time as well as various other kinds of numerical and abstract benchmarks, and in such cases the word can take on a broader range of meanings: "go over/above," "go too far/exceed," "elapse/expire/pass away," and so forth.

At the same time, *sugiru* can be attached as a suffix to a wide variety of words, and in this capacity it most typically implies going past the desirable or appropriate level of the thing, quality, or action specified. That is, it indicates that there's too much of the item or quality, or that the action is sustained too long, repeated too often, or otherwise done to a fault. Unless, of course, the word is used in a negative form—in which case it signifies the opposite: "*not* too/*not* excessively ～."

To help you get a better feel for the range of *sugiru*, we've collected a sampling that includes both how it's used as an independent verb and how it's used as a suffix.

Pass through/by

The staff members of the restaurant Fujimori are on a bus on their way to enjoy a weekend at a *ryokan* (Japanese-style inn). They're traveling along the coastline south of Tokyo.

© Abe & Kurata / *Ayi Ichi Monme*, Shogakukan

Narration: 熱海 を 過ぎた あたり で
Atami o sugita atari de
(place name) (obj.) passed/went through approx. place/time at
もう 出来上がっている 人 も いて…
mō deki-agatte iru hito mo ite…
already completed/drunk people also existed-and
By around the time they passed through Atami, some were already pretty plastered . . .

Kuri: ノサぁプ わーっ にんじょオ!
Nosāpu wā! ninjō!
(place name) as for compassion/love
"Nosappu is lo-o-ove . . ."

Passengers: ヤンヤ ヤンヤ
Yanya yanya
"Hey! Hey!" (general raucous noises)

いい ぞ、クリさん!!
Ii zo, Kuri-san!!
good (emph.) (name-hon.)
"All right, Kuri!!" (PL2)

One use of *sugiru* is to speak of passing by or through a physical/geographical place: *Atami o sugimashita* = "passed through Atami."

- *deki-agatte iru* is from *deki-agaru*, which usually means "[something] is completed/finished being made"; in this case it's a colloquialism for "is/are drunk"—i.e., what's "completed/finished being made" is a state of inebriation.
- Nosāppu probably refers to Cape Nosappu (ノサップ岬) in Hokkaido.

Go past/over

The ultra-conservative Yakami is sitting in the stands at a baseball game. He muses over all the other spectators doing "the wave" and explains that he's too old to join in such childish nonsense.

© Nonaka Eiji / *Kachō Baka Ichi-dai*, Kodansha

Yakami: 言っとく けど、俺 は もう 30 過ぎてんだ ぞ
Ittoku kedo, ore wa mō sanjū sugite n da zo.
will state but I/me as for already 30 have passed-(explan.) (emph.)
Let me note that I'm already over 30. (PL2)

- *ittoku* is a contraction of *itte oku*, the *-te* form of *iu* ("say") plus *oku* ("set/leave"). *Oku* after the *-te* form of a verb can mean "[do the action] up front/for starters," and *itte oku* is often like "let me say first off/to begin with" when offering a disclaimer or warning.
- *sugite n da* is a contraction of *sugite iru* (from *sugiru*) plus the explanatory *n da*.
- *zo* is a rough, masculine particle for added emphasis.

In this case, *sugiru* refers to passing or being over a certain age: *sanjussai o sugimashita* = "I've passed age 30/I'm over 30"; it can be used in the same way with points in time and other numerical benchmarks: *ichiji o sugimashita* = "it's after 1:00."

Elapse/expire

Horii has neglected to pay back the money he owes Tamai—a yakuza front man—and Tamai doesn't intend to let him get away with it.

© Hoshisato Mochiru / *Ribingu Cīmu*, Shogakukan

Tamai: 堀井さん、 期限 すぎてます よ、 二百万。
Horii-san, kigen sugite-masu yo, nihyakuman.
(name-hon.) time limit has passed (emph.) 2 million
"Horii, your time's up on the 2 million." (PL2)

Horii: 残念 です が、 ない もの は 払えません。
Zannen desu ga, nai mono wa haraemasen.
regretful is but not have thing as for can't pay
"I'm sorry, but I can't pay what I don't have." (PL3)

- *sugite-masu* is a contraction of *sugite imasu*, from *sugiru*.
- *haraemasen* is the polite negative form of *haraeru* ("can pay"), from *harau* ("pay").

In cases like this, it is a time period, rather than a point in time, that has passed, so *sugiru* can be equivalent to "elapsed" or "expired": *kigen (ga) sugite imasu* = "the time limit/repayment period has expired."

Exceed/go too far

Tanokura is a cranky old man who lives alone and takes on work from the company where a 15-year-old girl named Izumi works. Needing a place to live and thinking she can help Tanokura out, she says she'd like to move in with him, but he doesn't take her seriously.

© Hoshisato Mochiru / *Ribingu Gemu*, Shogakukan

Tanokura: ケッ、 悪ふざけ が 過ぎる ぜ。
Ke!, waru-fuzake ga sugiru ze.
(interj.) bad joke (subj.) exceeds/goes too far (emph.)
"Sheesh! Your bad joke goes too far."
"Sheesh! What kind of lousy joke is that supposed to be?" (PL2)

- *waru-* is from the adjective *warui* ("bad/evil"), and *fuzake* is a noun form of the verb *fuzakeru* ("fool around/joke/behave ridiculously or disrespectfully"), so *waru-fuzake* = "bad joke/dirty prank."

Here, *sugiru* refers to going too far or exceeding the bounds of what is normally acceptable.

Too/overly/excessively

Successful businessman Kaji Ryūsuke happened upon a book in his late father's library that appeared to be written in his father's hand. Thinking it might prove interesting, he brought it along on his plane trip the next day.

© Hirokane Kenshi / *Kaji Ryūsuke no Gi*, Kodansha

Kaji: 達筆すぎて 読めない な . . .
Tappitsu-sugite yomenai na . . .
is overly skilled handwriting-(cause) can't read (colloq.)
"Because the handwriting is too highly skilled, I can't read it . . ."
"It's such a beautiful, flowing hand, I can't read it . . ." (PL2)

Book: 随時 所感
Zuiji shokan
any time/on occasion thoughts/impressions
Occasional Thoughts

- *yomenai* is an abrupt negative form of *yomeru* ("can read").
- good penmanship in Japan doesn't generally mean clear and easy-to-read handwriting; instead it means writing in the manner of the highly cursive, flowing classical script, which is aesthetically pleasing but mostly undecipherable to the untrained eye.

With many descriptive words, *-sugiru* can be attached as a suffix to imply "too/excessively ~."

Too much/over-

Pictured here are the grandparents of Andō Momofuku, the founder of Nisshin Foods (developers of instant noodles). Concerned that Momofuku learn to fend for himself, his grandfather has been especially strict with him, forcing him to take care of his younger sister as if he were her guardian. Now in his teens, Momofuku has just announced that he'd like to move out on his own, and his grandfather agrees—but not without mixed feelings.

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Obāsan:
本当に　大丈夫　　やろか　　ねえ…
Hontō ni　*daijōbu*　　*yaro ka*　　*nē*…
truly　all right　I wonder if he'll be (colloq.)
"I wonder if he'll really be all right?" (PL2-K)

Ojiisan:
少し　わしらの　薬　が　効きすぎた　かもしれん　な。
Sukoshi　*washi-ra no kusuri*　*ga*　*kiki-sugita*　*kamo shiren*　*na.*
a little　our　medicine (subj.)　worked too well　maybe　(colloq.)
"Maybe our medicine worked a little *too* well." (PL2-K)

- *yaro* is Kansai dialect for the conjectural *darō* ("surely/probably"). *Darō ka* and *yaro ka* are PL2 equivalents of *deshō ka*, "is it perhaps/I wonder if?"
- *washi* is a word for "I/me" used mostly by middle-aged and older men, and *-ra* is an abrupt ending that makes certain nouns plural, so *washi-ra* = "we."
- *kiki* is the stem form of the verb *kiku* ("[medicine] works/has an effect"); *kiki-sugiru* = "works too well."
- *kamo shiren* is a contraction of *kamo shirenai* ("might/maybe").

-Sugiru can also be attached as a suffix to the stem of a verb. This basically implies "[do the action] too much/excessively"; in some cases it's very much like the English prefix "over-": *tabe-sugiru* = "overeat."

The suffix *-sugi*

Asahi Seimei's book "Business Manners" illustrates a salaryman's do's and don'ts. Here, Uchida gets a little carried away at a wedding reception.

© *Manga Bijinesu Mana*, Sunmark

OL: 内田さん、　飲みすぎ　　よ。　だいじょうぶ?
Uchida-san,　*nomi-sugi*　　*yo.*　*Daijobu?*
(name-hon.)　excessive drinking (is-emph.)　all right/OK
"Uchida-san, that's excessive drinking. Will you be OK?"
"Uchida-san, you're drinking too much. Are you going to be OK?" (PL2)

- In informal speech, the emphatic *yo* by itself can serve as *desu yo* ("is/are" + emph.).
- *nomi-sugi* is a noun that means "excessive drinking/over-imbibing," from the stem of the verb *nomu* ("drink") and the suffix *-sugi*.
- *daijōbu* means "all right/OK" in the sense of "safe and secure/no cause for concern" → "am/is/are OK", as a question it asks "are you/will you be OK?"

When *-sugi* (i.e., just the stem of *-sugiru*) attaches to the stem of another verb, it creates a noun that refers to an excessive action: *nomi-sugi* = "excessive drinking"; *tabe-sugi* = "overeating."

Is too/over- ～

This panel is taken from the manga biography of Nomo Hideo, the well-known Japanese pitcher for the LA Dodgers. He was a star pitcher in high school and was bid on heavily by the professional teams in Japan, resulting in a hefty ¥120 million (around $1.2 million) salary for the young pitcher. At his professional ball debut, however, he failed to live up to expectations.

© Kitamura Shingo & Nemoto Tetsuya / *Ganbare! Nomo Hideo*, Business Co

Narration: 三振　は　12個　奪った　が...
Sanshin wa juni-ko ubatta ga...
strikeouts as for 12 count took/nabbed but
He struck out 12 batters, and yet...

Crowd: 1億2000万円　は　高すぎた　ぞ!
Ichioku nisenman-en wa taka-sugita zo!
120 million yen as for was too high (emph.)
"¥120 million's too high!" (PL2)

- *ko* is a generic counting word like "items/units/pieces" that's used most typically with small, solid objects, but it can also be used with certain abstract things—such as strikeouts.
- *ubatta* is the plain/abrupt past form of *ubau* ("take [by force]/steal").

-Sugiru attaches to the stem of adjectives to give the meaning "is too ～" or "is over-～": *takai* ("high") → *taka-sugiru* ("is too high/over-expensive").

Not too ～

The somber Yakami is instructing his imagined audience on how to make the perfect yakisoba. Here, he's applying oil to the grill with a cooking brush.

© Nonaka Eiji / *Kachō Baka Ichi-dai*, Kodansha

Yakami: オイル　は　多すぎず、少なすぎず、　かつ　まんべんなく。
Oiru wa ō-sugizu, sukuna-sugizu, katsu manben-naku.
oil as for not too much not too little moreover thoroughly/evenly
Not too much oil, not too little, and it must be spread evenly.
(PL2)

- *ō-sugizu* and *sukuna-sugizu* are, respectively, the stems of the adjectives *ōi* ("abundant/plentiful") and *sukunai* ("few/little") plus the suffix *-sugizu*, a negative form of the verb *sugiru*.
- *katsu* is a word for "and/and moreover" used mostly in written language or formal speech.

Two contrasting adjectives are often joined with the *-sugizu* form of *sugiru* when saying "not too ～ and not too ～." If you've ever read *Goldilocks* in Japanese, you may recall the phrase "*atsu-sugizu, tsumeta-sugizu*" ("not too hot and not too cold").

Past/after

When pitcher Nomo Hideo was in high school, he got up at 5 AM to go jogging, slept through many of his classes, and then went to a long baseball practice.

© Kitamura Shingo & Nemoto Tetsuya / *Ganbare! Nomo Hideo*, Business Co.

Narration: 練習 後、家 に 帰る の は 午後 8時 過ぎ だった。
Renshū -go, uchi ni kaeru no wa gogo hachiji -sugi datta.
practice after home to return (nom.) as for PM 8 o'clock past was
It was past 8:00 PM by the time he got home from practice. (PL2)

Nomo: ただいま。
Tadaima.
just now
"I'm home." (PL2)

- *tadaima* literally only means "right now/just now," but it's the standard greeting used when returning home. It's actually an abbreviation of *tadaima kaerimashita* ("I've just now returned home").

When following a date or hour, *-sugi* forms a noun meaning "after/past" the specified date/hour: *hachiji-sugi* = "(a little) past 8 o'clock." If both an hour and minutes are specified, it makes a noun meaning "that many minutes past the hour: *hachiji gofun-sugi* = "five past eight."

～ *Ni suginai*

Kuze's company is developing a grain that can grow in even the poorest of soils, but the seed is said to carry a curse. Here Kuze is pondering what he has heard about ancient countries that used the seed and went to their ruin, wondering whether the wars that brought them down were caused by the curse or by more mundane forces—as the president of his company claims.

© Okazaki Jirō / *After Zero*. Shogakukan

Kuze: 社長 が 言う ように、単なる 種子 を めぐる 争い にすぎない の だろうか?
Shachō ga iu yō ni, tannaru shushi o meguru arasoi ni suginai no darō ka?
co. pres. (subj.) says like mere/simple seeds (obj.) center on conflict is nothing more than (explan.) I wonder if?
"I wonder if, as our company president says, they were simply nothing more than conflicts centering on a seed?"
"Could the president be right in saying that the countries were simply fighting over a seed and there was nothing more to it than that?" (PL2)

- *shushi o meguru* ("it centers on a seed") modifies *arasoi* ("fight/conflict/war"): "fighting/conflicts centering on a seed" ▸ "fighting over a seed."

～ *ni suginai* makes an idiomatic expression meaning "is only/is nothing but/is nothing more than ～."

NON-CARI WOMAN

ノンキャリ ウーマン

いしいひさいち

A Non-Career Woman

by Ishii Hisaichi

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1 **Visitor:** 営業部 の 山本さん を お願いしたい んですが。
Eigyō-bu no Yamamoto-san o o-negai shitai n desu ga.
sales dept. of (name-hon.) (obj.) want to request (explan.) but
"I'd like to see Mr. Yamamoto in the Sales Department." (PL3)

Receptionist: 営業 には 山本 は 2人 おります が。
Eigyō ni wa Yamamoto wa futari orimasu ga.
sales dept. in as for (name) as for 2 people exist but
"There are two Yamamotos in the Sales Department." (PL3-4)

- *eigyō* means "business operations," but *eigyō-bu* (*bu* = "department/section") is invariably the section of the company in charge of sales/marketing.
- *orimasu* is from the verb *oru*, a humble equivalent of *iru*.

2 **Visitor:** えー、 40才 ぐらい で 髪 が うすく
Ē, yonjussai gurai de kami ga usuku
(interj.) age 40 about is-and hair (subj.) thin
なりかかっている 人 なんです が。
nari-kakatte iru hito na n desu ga.
starting to become person (is-explan.) but
"Well, he's about 40, with thinning hair." (PL3)

Receptionist: 2人とも 40才 ぐらい で 髪 が
Futari tomo yonjussai gurai de kami ga
both age 40 about are-and hair (subj.)
うすく なってます けど。
usuku natte-masu kedo.
thin is becoming but
"They're both about 40 with thinning hair." (PL3)

- *nari* is the stem form of *naru* ("become"), and *-kakatte iru* after the stem of a verb means "is beginning to/starting to [do the action]," so ～ *nari-kakatte iru* = "is starting to become ～ "

3 **Visitor:** えーと、それじゃ 丸顔 で マユ が
Ē to, sore ja marugao de mayu ga
(interj.) then round-faced is-and eyebrows (subj.)
太くて 鼻 の 大きな 人 です が。
futokute hana no ōki-na hito desu ga.
are thick-and nose (subj.) large person is but
"Let's see, then, he's got a round face, thick eyebrows and a big nose." (PL3)

Receptionist: 2人とも 丸顔 で マユ が 太くて
Futari tomo marugao de mayu ga futokute
both round-faced are-and eyebrows (subj.) are thick-and
鼻 が 大きいです けど。
hana ga ōkii desu kedo.
nose (subj.) is large but
"They both have round faces, thick eyebrows, and big noses." (PL3)

4 **Visitor:** 双子 じゃないか!
Futago ja nai ka!
twins are they not?
"They're twins!" (PL2)

Receptionist: そう です けど。
Sō desu kedo.
that way is but
"Well, yes." (PL3)

- *ja nai ka* ("is it not?/are they not?") is often used as a purely rhetorical question; the visitor is in fact making a strong assertion with an angry tone that essentially implies "You should have just told me they were twins!"

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1 **Miyake:** 手袋　でございますか?
Tebukuro de gozaimasu ka?
gloves　is it?
これ　など　デザイン も　よくて。
Kore　nado　dezain　mo　yokute.
this/these　something like　design　also　is good-and
"You say you're looking for some gloves? These have a nice design." (PL3-4)

Book: 地上げ　商会
Ji-age　Shōkai
land-grabbing　firm/corporation
Land-Grabber Enterprises

- *ji-age* refers to the practice of real-estate developers and consolidators enticing or forcing landowners to sell out and move when their property is needed for a building project. From his dark glasses, tightly-permed hair, and flashy suit, we can assume this man is involved in the shadier aspects of such dealings.

2 **Customer:** あかん、あかん。　かくれて　よう　わからん。
Akan,　akan.　Kakurete　yō　wakaran.
won't do　won't do　becomes hidden-and　well　can't tell/know
商売　しにくい　わ。
Shōbai　shi-nikui　wa.
business　is difficult to do　(emph.)
"No, no. These cover up too much and you can't tell. It'll be hard to do business." (PL2-K)

Miyake: は?
Ha?
"Oh?" (PL3-4)

- *akan* is Kansai dialect for *ikenai*, "is no good/won't do."
- *yō wakaran* is a colloquial contraction of *yoku wakaranai* ("can't understand/tell clearly"). Kansai speakers especially favor *yō* for *yoku*—though it's not limited to Kansai dialect.
- a verb stem + *-nikui* indicates that the action is "difficult/hard to do."

3 **Customer:** 指　の　出る　やつ　は　ない　のんか。
Yubi　no　deru　yatsu　wa　nai　non ka.
fingers　(subj.)　come out　ones　as for　not have　(explan.-?)
"Don't you have ones where the fingers stick out?" (PL2)

Miyake: あ、　指　の　出る タイプ　が
A,　yubi　no　deru　taipu　ga
(interj.)　fingers　(subj.)　come out　type　(subj.)
よろしい　んですか?　これ　です　ね?
yoroshii　n desu ka?　Kore　desu　ne?
is good　(explan.-?)　this　is　(colloq.)
"Oh, you prefer the kind where the fingers stick out? This kind, you mean?" (PL3)

- *yubi no deru* ("the fingers come out") is a complete sentence modifying *yatsu* ("ones") and *taipu* ("type") → "ones/the type where the fingers stick out." *Ga* for marking the subject is often replaced by *no* in modifying clauses.
- *non ka* is a colloquial variation of *no ka*—the explanatory *no* plus the question particle *ka*.

4 **Customer:** ウン、　これ　なら　よう　わかる。
Un,　kore　nara　yō　wakaru.
yeah　this/these　if it is　well　can tell/know
"Yeah, these'll make it clear." (PL2)

Miyake: あっ、ハイ　ハイ。
A!,　hai　hai.
(interj.)　yes　yes
"Ah, yes, certainly." (PL3)

- *yō wakaru* = *yoku wakaru* ("can tell clearly").
- a cut-off little finger is a sign of membership in the *yakuza*, sometimes called the Japanese Mafia.

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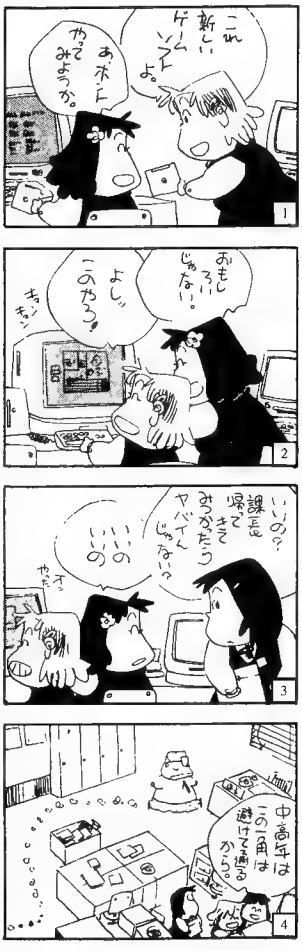

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1 **Miyake:** これ 新しい ゲーム ソフト よ。
Kore atarashii gēmu sofuto yo.
this new game software (is-emph.)
"This is a new computer game." (PL2)

OL 1: あ、 ホント? やってみよう か?
A, honto? Yatte miyō ka?
(interj.) truth shall try doing/playing (?)
"Oh, is that true? Shall we try playing it?"
"Oh yeah? Let's try it." (PL2)

- *honto* is a colloquial variation of *hontō* ("truth").

2 **OL 1:** おもしろい じゃない。
Omoshiroi ja nai.
fun/interesting is it not?
"It's fun." (PL2)

Miyake: よしッ、 この やろ!
Yoshi!, kono yaro!
good/all right this guy
"OK, take that!" (PL1)

Sound FX: キュン キュン
Kyun kyun
Blip blip (game sound effects)

- *ja nai* looks like "is not," but here it's a colloquial short form of *ja nai no* or *ja nai (desu) ka*, "isn't it so?" This is often a purely rhetorical question, which actually makes it more of an assertion than a question.
- *yoshi* is an exclamatory/interjectory form of the adjective *ii/yoi* ("good/fine"); it's often used when mustering one's strength/energy to do a particular action.
- *yaro* is a shortened *yarō*; *kono yarō* looks benign enough in its literal meaning of "this guy/fellow," but it's in fact an insult: "you rascal/jerk/twit" (or worse).

3 **OL 2:** いい の? 課長 帰ってきて
Ii no? Kachō kaette kite
good/OK (explan.-?) section chief returns-and
みつかったら ヤバイ ん じゃない?
mitsukattara yabai n ja nai?
if [you] are discovered bad/awkward (explan.) is it not?
"Should you be doing that? Won't you get in trouble if the section chief comes back and sees you?" (PL2)

OL 1: いい の。 いい の。
Ii no. Ii no.
fine/OK (explan.) fine/OK (explan.)
"It's OK, it's OK." (PL2)

Miyake: オッ、 やった。
O!, yatta.
(interj.) did
"Ooh, I did it!" (PL2)

- *ii no?* asked as a question is like "are you sure it's OK [to do that/to be doing that?]" → "should you be doing that?"; as a response it means "it's fine/OK/safe/not a problem."
- *yabai* is a slang word that means "bad/awkward/dangerous" in the sense that it could get the person in trouble.
- *yatta* (lit., "did") is used as an exclamation meaning "all right!/yeah!"

4 **OL 1:** 中高年 は この 一角 は 避けて通る から。
Chūkōnen wa kono ikkaku wa sakete tōru kara.
mid.& up ages as for this corner as for avoid and pass because
"The middle- and upper-aged avoid this corner."
"The older people avoid this corner." (PL2)

- middle-aged Japanese businessmen have a reputation for being inept at and intimidated by computers.

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1 **Manager:** お客さん なんだ。
O-kyaku-san na n da.
(hon.)-customer (is-explan.)
応接室 に お茶 たのむ よ。
Ōsetsu-shitsu ni o-cha tanomu yo.
reception room to (hon.)-tea request (emph.)
"I've got a visitor. Bring some tea to the reception room, will you?" (PL2)

Miyake: どなた です か?
Donata desu ka?
who is (?)
"Who is it?" (PL3-4)

- *kyaku* (usually dressed up with the polite prefix *o-* and the personalizing suffix *-san*), is used to mean both "guest" and "customer."

2 **Manager:** 山下 物産 の 田中さん だ よ。
Yamashita Bussan no Tanaka-san da yo.
(name) products of/from (name-hon.) is (emph.)
"Tanaka, from Yamashita Corporation." (PL2)

Miyake: えー、 田中さん は コーヒー です ね。
Ē, Tanaka-san wa kōhii desu ne.
(interj.) (name-hon.) as for coffee is (colloq.)
"Let's see, Mr. Tanaka likes coffee.

ミルク だけ で 砂糖 なし。
Miruku dake de satō nashi.
milk only is-and sugar without
Milk only, no sugar." (PL2)

- as you can see, she does not take the manager's request for *o-cha* ("green tea") literally, but rather as a request for "something to drink"; this is a common use of *o-cha*.
- *nashi* is a form of *nai* ("not exist"); it follows a word to give the meaning "without [the stated item]."

3 **Manager:** へェー、 さすが だ ねぇ。
Hē, sasuga da nē.
(interj.) befitting is (colloq.)
"Wow, you're really on the ball!" (PL2)

Miyake: おっほっほっ。 お客さま に対する 最高の
O! ho! ho! *O-kyaku-sama ni taisuru saikō no*
(fem. laugh) (hon.)-customer-(hon.) toward highest
おもてなし は 行き届いた 気くばり です わ。
o-motenashi wa yuki-todoita ki-kubari desu wa.
(hon.)-hospitality as for thorough attentiveness/care is (emph.)
"A ha ha. The best welcome we can give our visitors is scrupulous care." (PL3)

- *sasuga* implies that the action/statement/result, etc. fits what you would expect of the person, almost always in a complimentary sense.
- ～ *ni taisuru* means "toward/directed at ～"; *o-kyaku-sama ni taisuru* ("toward our customers") modifies *saikō no o-motenashi* ("highest/best hospitality").

4 **Miyake:** わー!
Wā!
(exclam.)
"Aah!"

Guest: ギャー!
Gyā!
(exclam.)
"Ack!"

Sound FX: ザバッ
Zaba!
Splash

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1 **Miyake:** あら、 3時 だ わ。
Ara, san-ji da wa.
(interj.) 3 o'clock is (fem. emph.)
"Oh, it's 3 o'clock." (PL2)

- *ara* is an exclamation/interjection of sudden awareness/mild surprise, "well well/oh!/my my"; it is distinctly feminine.
- 10 and 3 o'clock are the traditional times for refreshment breaks in the Japanese workplace.

2 **Miyake:** えーと、 お茶 の 人 は?
Ēto, o-cha no hito wa?
(interj.) (hon.)-tea that is/are person/people as for
"So, who wants tea?" (PL2)

Co-workers: ハイ。 オーイ。
Hai. Oi.
yes hey
"Here. Me."

- *o-cha* in this context refers to "green tea"; if the choice were black tea, she would specify *kocha.*
- the implied question after *wa* is *dare desu ka?* ("who is it/who are you?"), so she's actually asking, "As for people who want tea, who are you?"

3 **Miyake:** コーヒー の 人?
Kōhii no hito?
coffee that is/are person/people
"Who wants coffee?" (PL2)

Co-workers: ハーイ。
Hāi.
yes
"He-ere."

4 **Miyake:** 4 対 3 で、 お茶 にします。
Yon tai san de, o-cha ni shimasu.
four vs. three is-and (hon.) tea will make it
"That's three against four, so it'll be tea." (PL2)

- scores in team sports and the results of votes/elections are typically given in the form N対N.
- ～ *ni shimasu* means "will make it ～" in the sense of making a choice.

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1 **Sound FX:** ゴトン ゴトン
Goton goton
(clacking train sounds)

Miyake: むにゃ むにゃ うふ
Munya munya ufu
(effect of dozing comfortably, with pleasant dreams)

- *munya munya* represents indistinct words/sounds coming from someone's mouth; it's often used as an FX word for sleeping because of the various sounds (other than snoring, which is represented differently) people make with their mouths while asleep.
- *ufu* is a little giggle; she is apparently having pleasant dreams.

2 **Announcer:** シンバシー、 シンバシー
Shinbashii, (place name) *Shinbashii* (place name)
"Shinbashii, Shinbashii"

Miyake: ハッ!
Ha!
"Oh!"

3 **Sign:** 山手線 新橋
Yamanote-sen Shinbashi
Yamanote Line **Shinbashi**
浜松町 有楽町
Hamamatsu-chō Yūraku-chō
Hamamatsu-chō **Yūraku-chō**

Miyake: よかったー。 乗り越す とこ だった わ。
Yokattā. Nori-kosu toko datta wa.
was good ride past place/situation was (fem. emph.)
"Phew! I was about to ride past my station!"
"Phew! I almost missed my stop!" (PL2)

- the *Yamanote-sen* ("Yamanote line") is a commuter train line that loops around the central part of Tokyo.
- *yokatta* is the plain/abrupt past form of *ii/yoi* ("good/fine"). Besides its literal meaning of "was good," *yokatta* is used idiomatically to mean "I'm glad" or "I'm relieved," depending on the situation.
- *nori-kosu* is the stem form of the verb *noru* ("ride in/on") plus the verb *kosu* ("pass/exceed"); together they mean "ride past/miss [one's stop]."
- *toko* is a colloquial contraction of *tokoro*,which literally refers to a "physical place/location"; but used idiomatically after a verb ～ *toko datta/deshita* means "was about to/on the verge of [the action]."

4 **Boss:** このごろ 遅刻 が 多い ぞ、 三宅くん!
Kono goro chikoku ga ōi zo, Miyake-kun!
these days lateness (subj.) is frequent (emph.) (name-fam.)
"You've been late a lot lately, Miss Miyake!" (PL2)

Miyake: 3周 まわった ところ で
San-shū mawatta tokoro de
3 laps went around place at
目がさめた らしい の よ ね。
me ga sameta rashii no yo ne.
woke up it seems (explan.) (emph.) (colloq.)
"Seems I woke up after going around 3 times." (PL2)

- *-kun* is a more familiar equivalent of *-san* ("Mr./Ms."), used mainly with male peers or inferiors, but in a corporate setting superiors typically address all of their subordinates with *kun* regardless of sex.
- *-shū* is the counter suffix for laps/loops around a circular path; here it refers to the number of loops Miyake made around the Yamonote train line.
- *tokoro de* after a past verb usually means "just when that action was completed."

フジ三太郎 Fuji Santarō

by サトウサンペイ Satō Sanpei

Manga artist Satō Sanpei has been drawing his popular four-frame salaryman comic *Fuji Santarō* for the *Asahi Shinbun* newspaper since 1965, making it one of the most widely read manga in Japan. To celebrate the strip's 30th anniversary, the *Asahi* released a hardcover compilation of Satō's favorite strips over the years, in which Satō provided comments about the inspiration for some of the strips. In this issue of *Mangajin*, we present selections from 1980–1987.

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80-11-22

November 22, 1980

男 に は 意地 という もの が ある。
Otoko ni wa iji to iu mono ga aru.
man in as for pride called thing (subj.) exists/has
A man has his pride.

1 **Narration:** 一流 会社 は 土曜 休み。
Ichiryū -gaisha wa doyō yasumi.
first-rate companies as for Saturday vacation
First-rank companies take Saturdays off. (PL2)

- in combinations, *kaisha* ("company/companies") changes to *gaisha* for euphony.
- the verb *yasumu* (lit., "rest") in the context of work or school means "take a day off/stay home" on a normal work/school day; its noun form *yasumi* refers to official holidays and scheduled days off/vacation time. Japanese companies traditionally required their employees to work a half-day on Saturday. Today, more and more companies are making Saturday a full day off, at least some of the time, but there are still a great many that require the traditional half-day of work every Saturday.

2 **Narration:** チコク
Chikoku
lateness/tardiness
Late for work

- *chikoku* is used only for "lateness/tardiness" in arriving at school or work, not other kinds of lateness.

3 **Boss:** なぜ 走らなかった?!
Naze hashiranakatta?!
why didn't run
"Why didn't you run?!" (PL2)

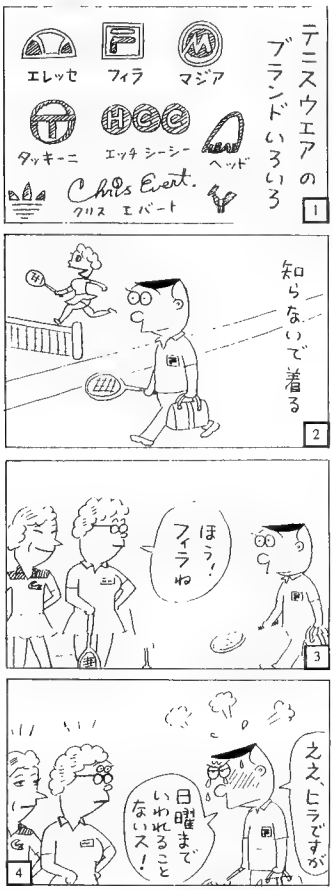
Fuji: あ、 あいつら の前で 走れ って んですか!
A, aitsu-ra no mae de hashire tte n desu ka!
(stammer) them in front of run (quote) (explan.-?)
"A- are you saying I should run in front of *them*?!" (PL3)

- *hashiranakatta* is the past form of *hashiranai*, which is the negative of *hashiru* ("run").
- *aitsu* comes from *ano yatsu* ("that guy/person"), a rather rough way of referring to someone. Adding *-ra* makes it plural.
- *hashire* is the abrupt command form of *hashiru* ("run").

フジ三太郎 Fuji Santarō

by サトウサンペイ Satō Sanpei

April 19, 1981



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81・4・19

1 **Narration:** テニスウエアの ブランド いろいろ。
Tenisu uea no burando iro-iro.
tennis wear of brands various
Various brands of tennis wear.

Top row: エレッセ フィラ マジア
Eresse Fira Majia
Elesse Fila Majia

Middle row: タッキーニ エッチシーシー ヘッド
Takkiini Etchi-shii-shii Heddo
Takini HCC Head

Bottom: クリス エバート
Kurisu Ebāto
Chris Evert

2 **Narration:** 知らないで 着る。
Shiranaide kiru.
without knowing wears
Wearing ignorantly. (PL2)

- *shiranaide* is a negative *-te* form of the verb *shiru* ("know"); the *-naide* form of a verb followed by another verb implies "do the second action without doing the first action," so *shiranaide kiru* is literally "wear(s) without knowing."

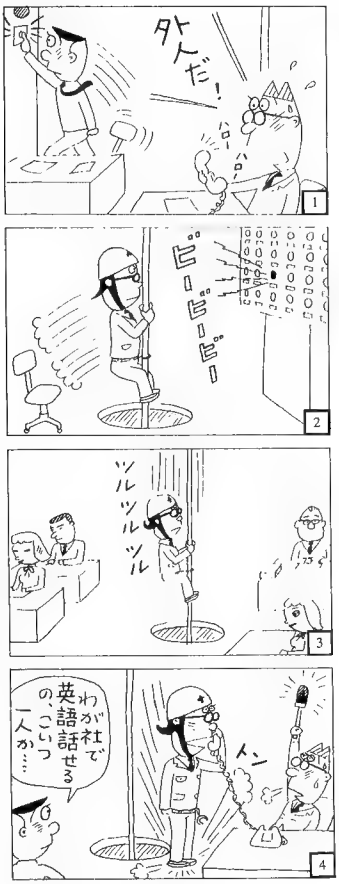
3 **Woman:** ほう！ フィラ ね。
Hō! Fira ne.
(exclam.) Fila (colloq.)
"Wow, Fila." (PL2)

4 **Fuji:** ええ、 ヒラ です が、
E, hira desu ga,
yes rank-and-filer/grunt am but
日曜 まで いわれる こと ない ス！
Nichiyō made iwareru koto nai su!
Sunday even be told/called thing/reason doesn't exist
"That's right, I'm a grunt! But you don't have to bring it up on my day off!" (PL3)

- ～ *made* most typically means "to/until/as far as ～," but it's also sometimes used for emphasis, like "even ～."
- *hira* is a word for the lowest-level members of a company, the "rank-and-filers/peons/grunts." The word play here depends on the fact that the distinction between ヒ *hi* and フィ *fi* (which is not a native Japanese sound) is often difficult for Japanese ears to catch; in fact, until relatively recently both sounds became ヒ when written in katakana.
- *iwareru* is the passive form of *iu* ("say"); it can simply mean "be told [to do something]," or it can imply being the brunt of criticism/name-calling/etc.
- *koto (wa) nai* after a non-past verb can mean "there's no need/reason to [do the action]" → "there's no reason for me to be told/called ～."
- *su* at the end of his sentence is shortened from *desu*. This allows him to maintain at least a veneer of politeness.

フジ三太郎 Fuji Santarō

by サトウサンペイ Satō Sanpei



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82-10-27

October 27, 1982

1 **Boss:** 外人 だ!
Gaijin da!
foreigner is
"It's a foreigner!" (PL2)

Phone: ハロー ハロー
Harō harō
"Hello, hello"

- although it's not really derogatory, *gaijin* is a rather abrupt term for "foreigner." Other options, in ascending order of "politeness," are *gaikoku-jin*, *gaikoku no hito*, and *gaikoku no kata*.

2 **Sound FX:** ビービービー
Bii bii bii
Beep beep beep

3 **Sound FX:** ツル ツル ツル
Tsuru tsuru tsuru
(effect of sliding)

4 **Sound FX:** トン
Ton
Thud

Fuji: わが社 で 英語 話せる の、
Wagasha de Eigo hanaseru no,
our company in English can speak one
こいつ -人 か...
koitsu hitori ka...
this guy one person (?)
"So this is the only guy in our company who can speak English." (PL2)

- *hanaseru* is the potential ("can/be able to") form of *hanasu* ("speak").
- *no* here is like the pronoun "one" or "ones," in this case standing in for "person(s)"; *wa* to mark this as the topic has been omitted: *Wagasha de Eigo hanaseru no wa* = "as for persons in our company who can speak English."
- *koitsu* is a contraction of *kono yatsu* ("this guy/fellow"), a rather rough way of referring to another person. *Hitori* = "one person," so *koitsu hitori* = "this guy alone."
- the question indicated with the particle *ka* is being used rhetorically, as it often is, to observe/confirm something for oneself, with the feeling of "So this is 〜, is it?/I guess/it seems." The intonation of *ka* is low like the end of an ordinary sentence rather than rising like a question.

フジ三太郎 Fuji Santarō

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November 12, 1982

まだパソコンやワープロが珍しいころのマンガである

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82-11-12

まだ パソコン や ワープロ が 珍しい ころ の マンガ である。
Mada pasokon ya wāpuro ga mezurashii koro no manga de aru.
still PCs and word proc (subj.) are unusual period of comic is

A manga from the time when personal computers and word processors were still considered unusual.

- *pasokon* is shortened from パーソナル・コンピューター *pāsonaru konpyūtā*, the full katakana rendering of the English "personal computer." Similarly, *wāpuro* is the Japanese word for "word processor," shortened from ワード・プロセッサー *wādo purosessā*, the full katakana rendering of the English term.

1 **OL:** コンピューター を 何一つ 利用できない
Konpyūtā o nani hitotsu riyō dekinai
computer (obj.) [not] a single thing can't use
人間 って アワレ ね。
ningen tte aware ne.
person as for pitiful (colloq.)
"People who can't do a single thing with a computer are pitiful." (PL2)

- *nani hitotsu* is used in combination with a negative later in the sentence to give the meaning "not a single thing."
- *konpyūtā o nani hitotsu riyō dekinai* is a complete thought/sentence ("[he/they] can't use a computer for a single thing") modifying *ningen* ("person/people").
- the quotative *tte* here is a colloquial equivalent of *wa* ("as for").

2 **Fuji:** あったかい んだ ネー、 意外と。
Attakai n da nē, igai to.
is warm (explan.) (colloq.) surprisingly/remarkably
"It's really pretty warm, isn't it?" (PL2)

- the sentence is inverted, normal order would be *Igai to attakai n da nē.*

3 **OL:** そりゃ 中 で キカイ が 働いてる
Sorya naka de kikai ga hataraite-ru
as for that inside in machine (subj.) is working/operating
から よ。
kara yo.
because (emph.)
"That's because there's machinery operating inside." (PL2)

Fuji: 少し は 利用できそ。
Sukoshi wa riyō dekiso.
a little as for looks like I can use
"It looks like I can use it at least a little."
"I might be able to do a little something with that." (PL2)

- *sorya* is a colloquial contraction of *sore wa*.
- *wa* after a number or quantity often has the meaning of "at least [that many/much]"; *sukoshi wa* = "at least a little."
- *riyō dekiso* is shortened from *riyō dekisō*, the stem of the verb *riyō dekiru* ("can use") plus the suffix *-sō* ("it appears/looks like").

4 **Fuji:** ベントウ おかせて ネー。
Bentō okasete nē.
lunch allow me to put (colloq.)
"Let me set my lunch here, OK?" (PL2)

- *okasete* is the *-te* form of *okaseru*, a causative "make/let" form of *oku* ("place/set"); the *-te* form of a verb can make an informal request.

フジ三太郎 Fuji Santarō

by サトウサンペイ Satō Sanpei

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85・2・1

February 1, 1985

1 **Father:** おちつく んだ ゾ。
Ochitsuku *n da* *zo.*
relax/become calm (explan.) (emph.)
"Relax, OK?" (PL2)

Son: わかった。
Wakatta.
understood
"I know." (PL2)

- *wakatta* is the past form of *wakaru*. Since *wakaru* refers to the action of "coming to know/arriving at an understanding," its past form is often equivalent to the English "understand/know" rather than "understood/knew."
- in informal speech, an explanatory *n da* or *no da* after the plain non-past form of a verb can make a command.

2 **Father:** おちつけ よ！
Ochitsuke *yo!*
relax/become calm (emph.)
"Relax!" (PL2)

Son: わかった。
Wakatta.
understood
"I know." (PL2)

- *ochitsuke* is the abrupt command form of *ochitsuku* ("relax/become calm").

3 **Sign:** 入試
Nyūshi
Entrance Exam

Father: おちついて ナ。
Ochitsuite *na.*
relax/become calm (colloq.)
"Relax, now." (PL2)

Son: わかった。
Wakatta.
understood
"I know." (PL2)

- *nyūshi* is an abbreviation of 入学試験 *nyūgaku shiken* ("school entrance exam").
- *ochitsuite* is the *-te* form of *ochitsuku* ("relax/become calm"); the *-te* form of a verb can make an informal request or gentle command.

フジ三太郎 Fuji Santarō

by サトウサンペイ Satō Sanpei

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85-11-14

November 14, 1985

1 **Boss:** A社 が こう くると B社 が こう 出る。
A-sha ga kō kuru to B-sha ga kō deru.
A co. (subj.) this way when comes B co. (subj.) this way goes out
"If A Corp. does this, then B Corp. responds like this." (PL2)

Employee: なるほど!
Naruhodo!
I see/indeed
"I see!" (PL2)

- *to* after a plain, non-past verb can make a conditional "if/when" meaning.
- *naruhodo* expresses one's understanding of what has been said: "I see/indeed/really."

2 **Boss:** で、 ウチ は こう する。
De, uchi wa kō suru.
and so/then we as for this way will do
"Then, we do this." (PL2)

Employee: おもしろいです ね。 ぜひ やりましょう よ!
Omoshiroi desu ne. Zehi yarimashō yo!
is interesting (colloq.) by all means let's do (emph.)
"Very interesting. That's definitely the thing to do!" (PL3)

- *uchi* literally means "within/inside," but in many cases it's used to refer to one's own "company/shop/house" → "we."
- *yarimashō* is the volitional ("let's/I shall") form of *yarimasu*, polite form of *yaru* ("do").

3 **Woman:** 今 の 若もの は 仕事 に 立ち向かわない
Ima no wakamono wa shigoto ni tachi-mukawanai
now of youngsters as for work to don't confront/face
と いう けれど、そうでもない みたい。
to iu keredo, sō demo nai mitai.
(quote) say but not necessarily so it seems/looks like
"They say young people these days shirk their duties, but it looks like that's not necessarily true." (PL2)

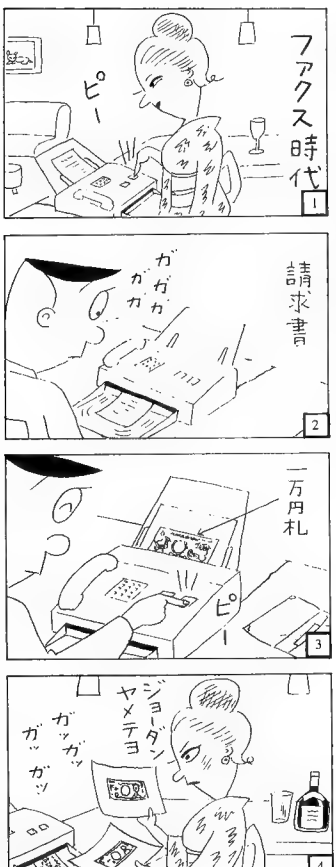
Fuji: しまい まで きく ほうがいいです。
Shimai made kiku hō ga ii desu.
end until listen is better to
"You'd better listen to the end." (PL2)

- *tachi-mukawanai* is a negative form of *tachi-mukau* ("confront/face/rise to the challenge").
- *mitai* after a word or phrase implies "that's the way it seems" or "that's what it's like/looks like."

4 **Employee:** エーッ?! ぼく が やる んですかァ?!
Ē!? Boku ga yaru n desu kā?!
(interj.) I/me (subj.) will do (explan.-?)
"Wha-at?! Is it that *I'm* going to do it?"
"Wha-at?! You mean *I'm* supposed to do it?!" (PL2)

フジ三太郎 Fuji Santarō

by サトウサンペイ Satō Sanpei



「町かどファクス」が出現、ついにお店やバーにまでひろがる

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87·6·8

June 8, 1987

「町かど ファクス」が 出現、 ついに お店
"Machikado fakusu" ga shutsugen. tsui ni o-mise
street corner fax (subj.) appear finally (hon.)-shops
や バー に まで ひろがる
ya bā ni made hirogaru.
and bars to even spread

The "street corner fax machine" has appeared, spreading even into nightclubs and bars.

The era of a fax machine on every corner has arrived, with the machines spreading even into nightclubs and bars.

- *o-mise* could simply be a polite way of referring to an ordinary shop or store, but because nightclub hostesses frequently refer to their establishments as *o-mise* and because of the context, we decided to translate it as "nightclubs."

1 **Narration:** ファクス 時代
Fakusu jidai
fax era
The era of the Fax

Sound FX: ピー
Pii
Beep

2 **Narration:** 請求書
Seikyū-sho
Invoice

Sound FX: ガ ガ ガ ガ ガ
Ga ga ga ga ga
(sound of fax coming in)

3 **Arrow:** 一万円 札
Ichiman-en satsu
10,000 yen note/bill
¥10,000 note

Sound FX: ピー
Pii
Beep

4 **Bar hostess:** ジョーダン ヤメテ ヨ。
Jodan yamete yo.
joke stop (emph.)
"Quit kidding around!" (PL2)

Sound FX: ガッガッガッガッ
Ga! ga! ga! ga!
(sound of fax coming in)

フジ三太郎 Fuji Santarō

by サトウサンペイ Satō Sanpei

July 27, 1987

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87・7・27

土用　丑の日。
Doyō　*ushi no hi.*
late summer　day of the ox

Summer's End Day of the Ox

- *doyō* refers to the last 18 days of summer on the old solar calendar (starting around July 20 on the modern calendar), which were traditionally considered the hottest days of summer. It is customary to eat eel on the *ushi no hi* ("day of the ox"; sometimes there are two) that falls within the *doyo* period, since it's believed that eel builds up the stamina needed to avoid heatstroke or dispel general summer doldrums.

1

Sign: (right to left)

かば焼き　上　中　並
Kabayaki　*Jō*　*chū*　*nami*
broiled eel　superior　middle　regular
Kabayaki: Deluxe, Special, Regular

うな重　上　中　並
Unajū　*Jō*　*chū*　*nami*
eel rice box　superior　middle　regular
Unajū: Deluxe, Special, Regular

うな丼　上　並
Unadon　*Jō*　*nami*
eel rice bowl　superior　regular
Unadon: Deluxe, Regular

- *kabayaki* is broiled or grilled eel on skewers with a sweet soy sauce baste. *Unajū* is grilled eel served over rice in a laquered box. *Unadon* is a smaller serving of grilled eel over rice in a bowl.
- *jō*, *chū*, and *nami* are used in restaurants to distinguish different grades of the same basic dish: Both the dishes and their grades are presented here in descending order of quality and expense.

2

Fuji: 一コ　ずつ　全部　くれ。
Ikko　*zutsu*　*zenbu*　*kure.*
one item/serving　each　all　please
"We'd like to order one of each, please." (PL2)

- *ikko* = "one item/piece"; *-ko* is most typically the counter suffix for relatively small solid objects, but here it's being used as a general counter for the meals.
- *kure* is the abrupt command form of *kureru* ("give to me"), used mainly by men to make requests; a female speaker would say *o-kure* or *kudasai*.

3 **Top, Right to left**:

専務	*Senmu*	**Executive Director**
常務	*Jōmu*	**Managing Director**
平取	*Hiratori*	**Director without title**
部長	*Buchō*	**Department Head**

Bottom , Right to left:

部長代理	*Buchō-dairi*	**Asst. Department Head**
課長	*Kachō*	**Section Chief**
係長	*Kakarichō*	**Sub-Section Chief**
ヒラ	*Hira*	**Rank-and-Filer**

- Japanese job titles do not necessarily correspond very well with English titles, but this panel shows the relative ranking of several common titles. The titles are in descending order of importance.
- *hiratori* is short for *hira torishimariyaku*, "rank-and-file director."

I HOPE YOU WON'T MIND MY PILLOW AND BLANKET AT YOUR PRESENTATION.
THE LAST TIME YOU PRESENTED, I LOST CONSCIOUSNESS AND BROKE MY NOSE ON THE TABLE.
WHATEVER HAPPENED TO GOOD MANNERS?
Bonk
ZZZ
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1
2
3

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1 **Man:** "I hope you won't mind my pillow and blanket at your presentation."
君の プレゼンテーション に 枕 と 毛布 を 持っていく けど、気にしないでくれ よ。
Kimi no purezentēshon ni makura to mōfu o motte iku kedo, ki ni shinaide kure yo.
your presentation to pillow and blanket (obj.) will take but don't mind-(request) (emph.)

- you 以下は hope の目的語となる名詞節で、期待することの内容を説明している。口語では hope の後の that はたいてい省略される。
- won't (= will not) mind は「かまわない／嫌がらない／気にしない」。I hope you won't mind は、「～を構わないことを期待する」→「構わないといいのだが／構わないだろう」。ここでは、相手の意見を求めているのでなく、自分のすることをていねいな表現で通告しているので、「悪いけど、～させてもらうよ／～するけど、気にしないでくれよ」などの意味になる。

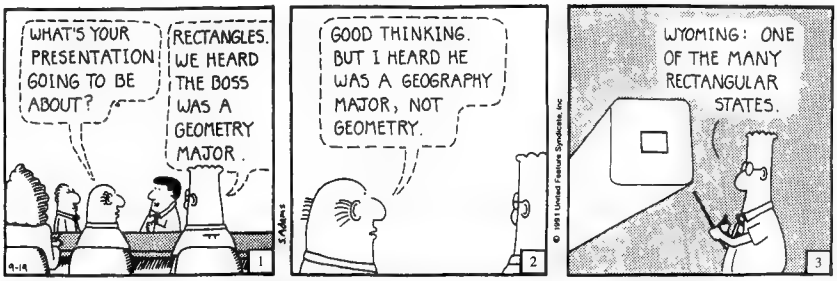
2 **Man:** "The last time you presented, I lost consciousness and broke my nose on the table."
この前の 君のプレゼンテーション の とき は、 意識 を 失って、
Kono mae no kimi no purezentēshon no toki wa, ishiki o ushinatte,
before this your presentation of time as for consciousness (obj.) lost-and
机 に ひどく 鼻 を ぶつけちまった から ね。
tsukue ni hidoku hana o butsukechimatta kara ne.
desk on terribly nose (obj.) hit/bumped-(regret) because (colloq.)

- The last time you presented は、「最後に君がプレゼンテーションを行ったとき」で time のあとの関係詞 that が省略されている。

3 **Dilbert:** "Whatever happened to good manners?"
いったい 礼儀 は どう なってる んだ?
Ittai reigi wa dō natte-ru n da?
(emph.) manners as for how/what has become (explan.-?)

Sound FX: Bonk Bonk Bonk
ゴツン ゴツン ゴツン
ZZZ ZZZ ZZZ ZZZ ZZZ
グー グー グー グー グー

- Whatever happened は、what happened を強調したもので、「いったい全体」などの意味を添える。
- Bonk は「ゴツン、ガツン」など、物がぶつかる音を表現する擬音語。zzz は、「グーグー、すやすや」など、寝息を表わす擬音語。
- *ittai* is an emphasizer for question words, so it can be like "[What] in the world ～?" or "just [what kind of ～]/[what]ever ～."
- *dō natte-ru* is a contraction of *dō natte iru*, in which *natte iru* ("has become") comes from *naru* ("become"). *Dō natte iru* (lit., "has become how/what") asks "what has become of ～?"


WHAT'S YOUR PRESENTATION GOING TO BE ABOUT?
RECTANGLES. WE HEARD THE BOSS WAS A GEOMETRY MAJOR.
1
GOOD THINKING. BUT I HEARD HE WAS A GEOGRAPHY MAJOR, NOT GEOMETRY.
2
WYOMING: ONE OF THE MANY RECTANGULAR STATES.
3
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1 **Man:** "What's your presentation going to be about?"
君 は どんな 内容 のプレゼンテーション を する んだい?
Kimi wa donna naiyō no purezentēshon o suru n dai?
you as for what kind of content of presentation (obj.) will do (explan.-?)

Dilbert: "Rectangles. We heard the boss was a geometry major."
長方形 について です。部長 は 幾何学 が 専攻 だった と 聞いた ので。
Chōhōkei ni tsuite desu. Buchō wa kikagaku ga senkō datta to kiita no de.
rectangles regarding is dept. head as for geometry (subj.) major was (quote) heard because

- What's = What is.
- is going to be = will be.
- about は、about what つまり「何について」。
- What's your presentation going to be about? 「君のプレゼンテーションは何についてになるのか」→「君は何についてプレゼンテーションをする予定か」。
- asking a question with *da* or *dai* is generally restricted to males in very informal situations.
- boss は企業環境では、直属の系列にいる上司をさす標準的な表現。ここでは役職が明確でないので「部長」を使ったが、社長、課長、その他の役職にも boss を使用する。
- the boss 以下は名詞節で聞いたことの内容を説明している。heard のあとの that はしばしば省略される。
- major は大学での専攻学科、あるいはその学科を専攻する学生をさす。a geometry major は、「幾何学専攻の学生」を意味する。

2 **Man:** "Good thinking. But I heard he was a geography major, not geometry."
いい 発想 だ。だけど、部長 の 専攻 は 幾何学 じゃなくて 地理学 だ と 聞いてる よ。
Ii hassō da. Dakedo, buchō no senkō wa kikagaku ja nakute chirigaku da to kiite-ru yo.
good conception is but dept. head 's major as for geometry instead of geography is (quote) have heard (emph.)

- Good thinking は「発想がいい」という意味で、このように結論そのものがいいとは限らない。
- heard のあとの that はここでも省略されている。
- geometry（幾何学）と geography（地理学）は英語では似ているため、しばしば混同される。
- *ja nakute* is the *-te* form of *ja nai* ("is not"). X *ja nakute* Y makes an expression meaning "Y, not X/not X but Y/instead of X, Y."

3 **Dilbert:** "Wyoming: One of the many rectangular states."
ワイオミング 州。長方形をした 数多くの 州 の 一つ です。
Waiomingu shū. Chōhōkei o shita kazu-ōku no shū no hitotsu desu.
Wyoming state rectangle-shaped many states of one is

- rectangle は「長方形」だが、rectangular はその形容詞形で「長方形をした」。

WELL, GARFIELD, FOR DINNER YOU ATE ALL THE FOOD IN THE HOUSE
JIM DAVIS 8-8
THAT'S POOR PLANNING!
NO IT'S NOT
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WHAT ARE YOU GOING TO DO IN THE MORNING, HUH?
I PLAN TO SLEEP THROUGH BREAKFAST
1
2
3

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1 **Jon:** "Well, Garfield, for dinner you ate all the food in the house."
おい、ガーフィールド、おまえ 晩メシ に 家 に ある 食べもの 全部 食べちまった な。
Oi, Gāfiirudo, omae ban-meshi ni uchi ni aru tabemono zenbu tabechimatta na.
(interj.) (name) you supper for house in exists food all ate-(complete) (colloq.)

- *ban-meshi*, for "supper" (and *asa-meshi* "breakfast," below), are informal terms mainly used by males.
- を (*o*), to mark the object, is omitted after *tabemono*.
- *tabechimatta* is a contraction of *tabete shimatta*. *Shimatta* after the *-te* form of another verb indicates the action has been completed and is irreversible, often implying regret.

2 **Jon:** "That's poor planning!"
計画性 が ない なあ!
Keikaku-sei ga nai nā!
planning (subj.) doesn't exist (colloq.)

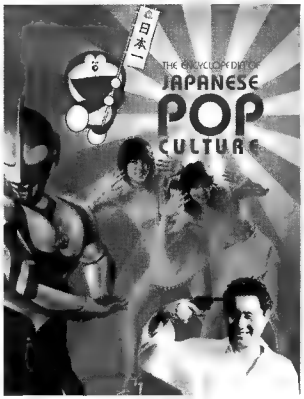
Garfield: "No, it's not."
そんな こと ない さ。
Sonna koto nai sa.
that kind of thing/situation doesn't exist (colloq.)

- That's = That is; it's = it is.
- *sonna koto (wa) nai* is an idiomatic expression for denying the accuracy/validity of what the other person just said → "that's not true/not the case."

3 **Jon:** "What are you going to do in the morning, huh?"
あしたの 朝 は どうする つもり だ よ、 え?
Ashita no asa wa dō suru tsumori da yo, e?
tomorrow of morning as for what do intention is (emph.) (interj.)

Garfield: "I plan to sleep through breakfast."
朝メシ どき も 寝て 過ごす 計画 だ よ。
Asa-meshi -doki mo nete sugosu keikaku da yo.
breakfast time also sleep-and pass plan is (emph.)

- in the morning この場合、翌朝をさす。
- huh は単独で聞き返しに使われることもあるが、付加疑問文的に文末にも用いられる。ここでは、多少侮蔑的な響をともなう。
- through は、その期間の終わりまでを示す。したがって sleep through breakfast は朝食時間の終わりまで寝ているという意味。



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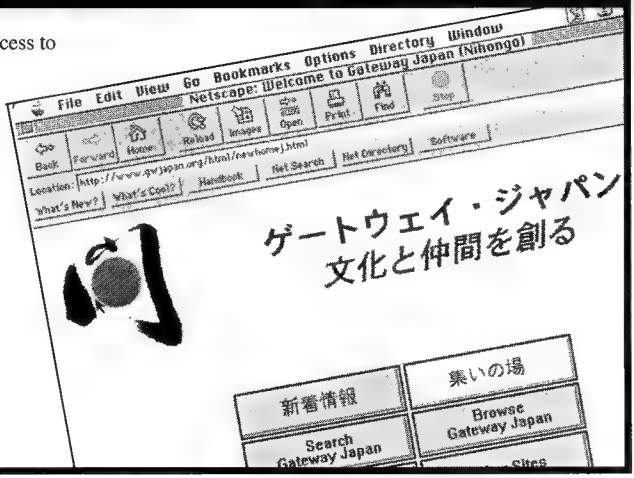
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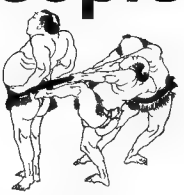
BOOK REVIEW

An artist of the people

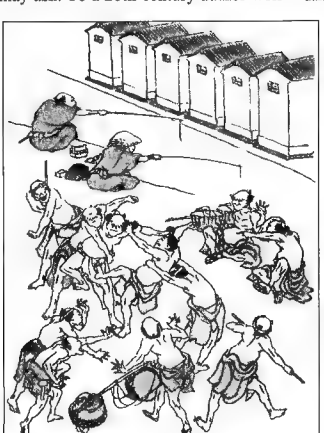
Michener's Hokusai Sketch-Books *provides a fascinating look at the famed painter's drawings of daily life in 19th-century Japan. Reviewed by J.A. Hitchcock*



THE HOKUSAI SKETCH-BOOKS: SELECTIONS FROM THE MANGA, by James A. Michener. Charles E. Tuttle, 1958. 286 pages, $65 (hardcover)

Manga may be popular today due to its universal comic book approach, but in the 19th century manga was closer to the literal meaning of the word: random sketches, cartoons, sketches from life, etc. One of the most popular manga artists at the time was Hokusai Katsushika, better known today as the man who produced the classic *ukiyoe* landscape series *Thirty-six Views of Mount Fuji*.

His 15-volume series *Hokusai Manga* was indeed a random collection of life sketches—often humorous, some dark, some poignant, and all of them very detailed. Where is this leading? you may ask. To a 20th-century author well known for his own detailed research when writing his books—James A. Michener.



Workmen brawl on the riverside across from warehouses.

Michener was so taken by Hokusai's drawings that he began looking for more information on them and on Hokusai's life. He ended up publishing a comprehensive book, *The Hokusai Sketch-Books: Selections from the Manga*, complete with 137 reproductions of many of the manga drawings.

"I was in Japan for about 10 years during and after World War II," Michener reminisces. "I was writing the history of *ukiyoe* (a style of art depicting scenes from the "floating world" of Edo-era Japan) and came across these little books containing wonderful selections of different sketches."

Those 15.6 cm x 22.7 cm books, a popular collector's item these days, were part of *Hokusai Manga*, the first volume of which was published in 1814.

"The sketches in these books had a little for everyone, from rural scenes to everyday life in Japan, and throughout you could get a sense of comedy," Michener adds.

Hokusai was born in Edo (now Tokyo) in 1760 with the name Kawamura Tokitarō and was adopted out to an elite family of artisans. His name was changed to Nakajima Tetsuzō, and after several interruptions he began to learn the art of making *ukiyoe* prints (changing his name again, this time to Katsukawa Shunrō). In time he rebelled against the exacting rules of his *ukiyoe* master and in his 30s began to produce prints that were truer to his own vision.

Eventually he changed his name (for a time) to the one we are most familiar with, Hokusai, and went on to produce close to 30,000 paintings and drawings during his lifetime. He often signed them "The old man mad about painting," as an indication of his obsession with his work.

"I returned to Japan many times to complete my research and collected a lot of Hokusai's work," Michener says. "You would have a hard time finding any of his original manga here in the United States, although reproductions are prolific."

Writing and compiling the information and drawings for *The Hokusai Sketch-Books* was not an easy task for Michener. His first manuscript, on its way with him to Tuttle Publishing in Japan, was lost in a plane crash over the Pacific Ocean. Although the plane's crew and passengers were rescued, the manuscript was lost.

"But there was no finer therapy for me in the days following the accident than the reconstruction of this manuscript," Michener recalls in his book, "because it dealt with Hokusai, and if there is any artist in the world who has caught the exact emotions that possessed me when I looked out the door of the ditched plane and saw the friends who had preceded me struggling in the ocean—if there is any artist who has depicted men and women tangled up in life—it is the man who drew the teeming, tangled pages for the *Manga*

(continued on page 79)

ON THE BOOKSHELF

The Idea of Japan: Western Images, Western Myths, *by Ian Littlewood. Chicago: Ivan R. Dee, Inc., 1996. 264 pages, $26 (hardcover)*
Looks at the West's changing but consistently inaccurate perceptions of Japan over the past century using examples from British and American books, radio and TV broadcasts, movies, cartoons, and advertisements.

Illuminated Spirit: Conversations with a Kyudo Master, *by Dan and Jackie DeProspero. Tokyo: Kodansha International, 1996. 144 pages, $18 (hardcover)*
The authors recount their struggle to understand the often contradictory philosophical teachings of master archer Onuma Hideharu, with whom they lived and studied for 10 years prior to his death in 1990.

Marketing the Menacing Fetus in Japan, *by Helen Hardacre. Berkeley: Univ. of California Press, 1997. 310 pages, $35 (hardcover)*
A feminist study of *mizuko kuyō*, the practice of holding religious rituals for aborted fetuses, which gained popularity in the 1970s. Through field studies in different parts of Japan, Hardacre observed examples of the ritual as practiced in Buddhism, Shintō, and new religions. Her study concludes that *mizuko kuyō* was a fad popularized by entrepreneurial religious leaders seeking to boost revenues by bringing in new business—in this case, mothers convinced they were being haunted by the spirits of aborted fetuses.

Japan: A Reinterpretation, *by Patrick Smith. New York: Pantheon Books, 1997. 400 pages, $27.50 (hardcover)*
Takes a post-Cold War and post-Emperor Shōwa look at Japan's culture, society, and nation. Writes Smith (former Tokyo bureau chief of the *International Herald Tribune*), "A palpable unease has settled over the Japanese. For nearly a century the emperor and the economy . . . were their ruling imperatives. Now, suddenly, nothing is imperative, nothing fixed, and both past and future come with question marks."

The Food of Japan, *edited by Wendy Hutton. Singapore: Periplus Editions, 1996. 132 pages, $12.95 (paperback)*
Part One includes essays about Japan and various aspects of of Japanese cuisine; Part Two has essays on the theme of "The Japanese Kitchen"; and Part Three contains recipes for dozens of ambitious but beautiful dishes. (Distributed in the US by Tuttle Publishing.)

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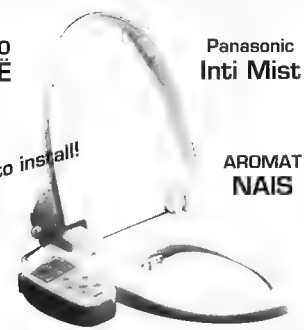

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Classical Diversions

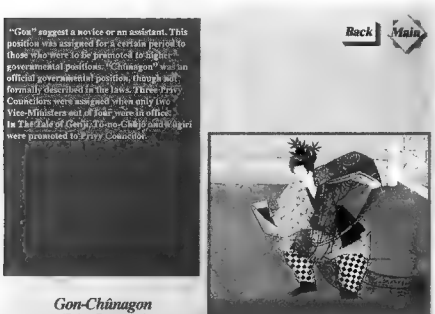
A connoisseur of Japanese classical art and literature checks out the latest CD-ROMs.

by Kei Rentarō

Recently, I've come to notice that *The Tale of Genji* is back—with a vengeance. In the US, there has been a sudden spate of lectures, articles, and general literary buzz about this grandmother of all Japanese literature; on the other side of the Pacific one can find a parallel renaissance, a veritable flowering of *Genji* mania: recent translations of the classic into modern Japanese, books on the life of author Murasaki Shikibu, a filmed version of the novel, and all manner of *Genji* paraphernalia (I've even seen several *Genji* manga floating about in the past few years).

And now, one of the more intriguing developments of this newfound interest in Japan's premodern heritage has arrived in CD-ROM form: a multimedia adaptation of this monumental work for the modern Japanophile. At long last, one can now access the very keystone of traditional Japanese culture with up-to-date means—and attempt to shed some light on *Genji*, the most infamously nebulous of all novels.

Two other recent CD-ROM releases in a similar vein are worthy of note as well: a guide to the *Hyakunin Isshu*, the most beloved of all classical Japanese poetic collections, and a digitized gallery of *ukiyoe* (Edo-era woodblock prints) and attached reference materials. As a student—and devotee—of premodern Japan, I'm delighted to see such products as these attempt to make that distant world accessible to an even greater number of people.


"Gon" suggest a novice or an assistant. This position was assigned for a certain period to those who were to be promoted to higher governmental positions. "Chūnagon" was an official governmental position, though not formally described in the laws. Three Privy Councilors were assigned when only two Vice-Ministers out of four were in office. In The Tale of Genji, To-no-Chūjō and Sagiri were promoted to Privy Councilor.
Back
Main
Gon-Chūnagon
(Privy Councilor)
The Tale of Genji CD-ROM provides a guide to the novel's many characters

The Tale of Genji (Fujitsu Software, on two CDs) is an elegant bilingual introduction and guide for any reader of the novel; just as Genji succeeds in exploring the sensual world of Heian Japan, these CDs amply illustrate its visual and aesthetic qualities. The graphics are uniformly excellent, the sound superb—even the screen layouts are tastefully uncluttered. The Shining Prince would be very pleased indeed to play with this product, I'm sure.

The central feature is a chapter-by-chapter summary of the entire work, supplied with vocabulary, cultural notes, and genealogy (all of which any reader of *Genji* desperately needs to bridge the cultural gap of the past 10 centuries). And as any *Genji*-maniac can tell you, these are valuable data for the devoted reader—with about 426 or so characters appearing over the span of 70-odd years in 1,100 pages, there's a lot to keep track of.

Even the minute aspects of the novel often glossed over by rapid readers and critics come under the attentions of this guide. For any reader who ever wondered how the Ise Priestess was different from the Kamo Maiden, what color silks were used in the plum-style kimono, or just what courtly rank Assistant Chamberlain of the Imperial Treasury may be, this is a splendid place to look: the pertinent facts are presented clearly and cleanly and are amply illustrated. For instance, all of the common musical instruments are described at great length, and samples of *gagaku* and *bugaku* (court music and dance) are provided for real-time viewing. It's rather pleasant to be reading "An Autumn Excursion" (Chapter 7 of the novel), where Genji and his comrade Tōno Chōjō perform the *Seigaiha* dance, and then be able to actually watch dancers in motion on the computer screen. Who said that studying *kobun* (classical Japanese literature) had to be a bore?

Lots of other great features are provided as well. Best of all is the virtual reality (VR) tour of the Rokujō-in, Genji's midlife mansion as described in the novel, with its immense corridors and sumptuous gardens. There are few other ways as effective as this computer tour to experience the architecture of the ancient world—and to understand how the aesthetics of the buildings influence everything in the characters' lives. It was impossible, for instance, for anyone in the world of *Genji* to have any real privacy in these immense houses; the only way to be alone was to flee the city and head into the mountains.

The VR biography of Murasaki Shikibu is very fine as well, offering a good overview of her work and what little we know of her personal history. Reproductions of the most important illustrations are also available (all of them of outstanding quality and sharpness), so one can appreciate the visual level of this masterwork as well. Short excerpts of the original Japanese are provided along with translations to give the user a decent taste of what *Genji* may have sounded like when read aloud to its aristocratic audiences, as we know it was. Further sections cover the major rituals and rites of the court and daily life of the nobility—all in all, a very thorough overview of Heian culture.

Yet there are a handful of small inaccuracies and omissions that unfortunately mar an otherwise perfect product. The chapter summaries are uniformly excellent in that they give the major plot details and do so with accuracy; what they don't give is any sense of style, wit, or intrigue—in other words, they give the first-time reader of *Genji* a rather two-dimensional view of the work as a whole.

Some very surprising omissions turn up in the summaries as well: Fujitsubo's death in "A Rack of Cloud" (Chapter 19) is duly reported, but no mention is ever made of Genji's subtle and eerie audience with Akikonomu that happens just a page after (a scene that to my mind is one of the most memorable in the entire novel); the firefly-lit love scene of Chapter 25 is explained at great length (and a beautiful scene it is indeed)—yet not a peep about the extraordinary dialogue Genji and Tamakazura have in the latter half of the chapter, a discussion of the art of fiction (perhaps the most daring sequence Murasaki wrote outside of the Uji chapters). Sure, no reader would ever miss the really great parts, I suppose, but some mention should have been made of these and other pivotal scenes, especially in a product otherwise so clear and useful.

Other minor irritations: the genealogies are not always complete (and when in English mode, are only partially translated into English!); the characters' nomenclature is neither that of Waley or Seidensticker, the two canonical translations presently available in English; the excerpts from the original are sometimes surprisingly mediocre (the Uji examples are for some reason particularly insipid) and their translations into English at times stilted or just plain wrong (I won't even mention what crimes the translators commit against the *waka* found in the novel); response time when using certain features, such as the VR Rokujō-in, can be a little slower than sluggish. One final gripe: the two introductory essays that

(continued on page 49)

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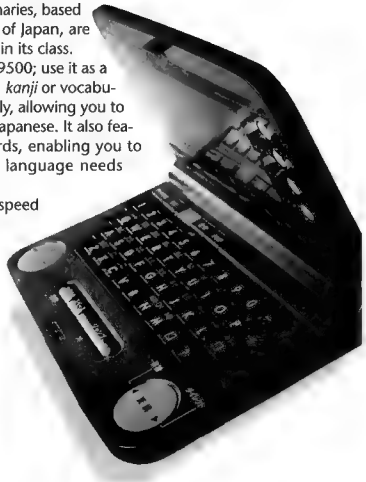

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Computer Corner

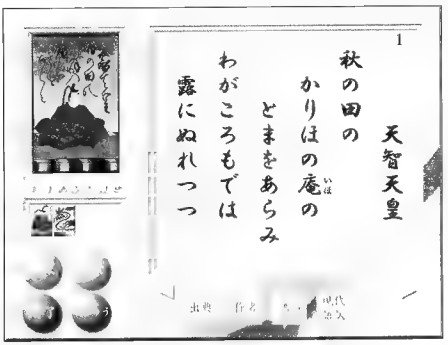
(continued from page 47)

accompany the CDs are pretty bad. Whatever you do, don't read them. Please.

But, on the whole, this release is an excellent guide to a very long and complex work of Japanese literature and very beautifully provides essential information to the amateur and experienced *Genji*-lover alike. Highly recommended.

The *Musumefusahose Hyakunin Isshu* (NEC; in Japanese) is also an outstanding guide to another central literary work of premodern Japan (and don't let the title scare you, either). Not only is it a sumptuous feast for eyes and ears, but it's fantastically detailed. Every one of the 100 poems that comprise this small anthology (one that has served as a primer of classical Japanese poetry for the past 700 years) is illustrated with great splendor and is very well annotated; by clicking on the various Japanese phrases that comprise the original poem, one receives modern Japanese interpretations in an instant.

For anyone who wants to delve into the wide, wide world of *waka*, there are few better ways than plunging into one of the anthologies armed only with a *kobun* dictionary. This CD takes a lot of the chill out of that dive (although a *kogo jiten*—dictionary of classical/archaic Japanese—is still highly recommended; otherwise, phrases in the explanations will strike the uninitiated as pure gibberish)—and makes it a lot of fun, too. This product not only holds your hand while going through the poems in turn, but shows various methods of memorization so you too can be the biggest hit in your neighborhood next time the people next door ask you over to play *karuta*!



Musumefusahose Hyakunin Isshu is a CD collection of *waka* poems

It also demonstrates how the poems were written on *karuta* game cards in the past and even recites the poems out loud so that one can practice the card game in the privacy of the home (cards are included with the CD). There's even a very cute little electronic quiz to test how carefully one has read all the hints and histories behind the poems (excellent questions too—some of them stumped a newly Ph.D.'ed pal in Japan).

I was continuously impressed with the care and attention to detail that went into this product; it is a pure joy to play with from start to finish. One of the only complaints I have is the sometimes dull level of literary exegesis the program offers up to the unsuspecting user. At times, the information given is not quite up to date, or is simply half-true—for instance, when translating the epithet *shirotae* as *masshiro*, or "pure white." Well, yes—but no. Any experienced reader of *waka* will tell you in an instant that *shirotae* is an old word for coarse linen robes that originated in the Archaic era; to simply translate the phrase as "pure white" is not only misleading, it obscures much of the delicate beauty of the poetry. Fortunately, such lapses as these are rare in this CD, and for the dedicated pursuer of classical Japanese culture, I cannot sing—er, recite—its praises loftily enough (but at that height you should be able to see poetic snows falling on the tall peak of Fuji). Very highly recommended.

Also of note is the recent *Ukiyoe Senshū* (Multisoft), a bilingual CD compendium of everything you ever may have wanted to know about the high age of woodblock prints. I was very eagerly looking forward to this product, as I have a real fondness for Edo culture, especially the prints that depict the floating world of the old capital.

Well, my hankering for some *hanga* was assuaged a bit, I suppose; there are plenty of prints on this CD, many of them quite splendid and memorable. But I've always assumed that what one most wants in any reproduction of artwork is a perceptible attempt on the part of the reproducing medium to convey the spirit of the original. Not quite the case here; almost uniformly, the prints as reproduced on my monitor were distorted, muddy, and incorrect (one knows there's trouble afoot when a kimono that was crimson on paper turns out pinkish orange on the screen). Perhaps even more irritating, when one clicks on the parent image to get a full-size reproduction, one can only view a small part of the original. Not fun, to say the least. One of the most memorable qualities of the ukiyoe prints is the innumerable small details the artists delighted in showing us (an open pornographic book on a prostitute's bedside table, a man in a market smoking his pipe, a watermelon half-hidden behind a screen)—and, alas, most of those pleasures are denied us here.

The other features of this product are nice, if not a little trite: a seminar on the history and development of *hanga* and a series of games to test your knowledge of the subject. The putatively educational seminar brought to mind some abysmally dull "Art for Gaijin" class I had to sit though once in Japan (one of those classes where the instructor thought we should know all of the possible paper sizes used in 17th century prints); the entertainment areas—to be blunt—aren't so entertaining. I really wanted to like this CD, and I still do, I suppose, but I was expecting something a little more. . . classical, perhaps? Recommended—but barely.

(All of these CD-ROM products are available in the US from Mangajin.)

***Kei Rentarō** is a refugee linguist studying comparative classics in Chicago with his three cats, two flutes, and an immense amount of gunpowder tea.*

The humble *tamago*

Eggs play a big role in Japanese cooking, both formal and informal.

Chawan mushi

A few years ago, an unlikely snippet of information appeared in the pages of the vernacular press in Tokyo. A survey had ascertained that Japan consumes more eggs per capita than any other country, apart from Israel.

The report raised more questions than it answered. How come the Japanese came out ahead of the Europeans, whose protein-rich cuisines feature rich soufflés and numerous forms of omelet? What about all those massive hen farms across North America that cover areas the size of small cities? Surely Japan's culinary mainstays are rice, fish, and soybeans—not eggs.

Certainly contemporary Japanese eating habits have veered a long way from their Edo-era roots. But even discounting the recent love affair with Häagen-Dazs and Egg McMuffins, eggs have long been an important component of the diet—albeit in less-than-obvious forms and often as much for their appealing color and cooking properties as for any overt nutritional considerations.

Perhaps their most obvious role is in the sushi shop, where fat slices of bright yellow *tamago-yaki* are draped over diminutive morsels of rice, usually as a closing course since this preparation is often heavily sweetened. Also, fine layers of omelet are sliced into shreds to be scattered with other morsels of fish and vegetables over bowls of vinegared rice to create *chirashi-zushi*.

Then there is that most celebrated of culinary crossovers: *sukiyaki*. In this signature Meiji-era dish its 100-year history now qualifies it as part of the orthodox dietary canon, rather than a brazen modern import—raw egg is used as the dip in which the slices of cooked meat are dunked before being eaten. Again, as any overnight guest at a rural inn can testify, a cold, raw egg forms an almost compulsory component of the Japanese farmhouse breakfast, to be broken into a bowl, whisked up with chopsticks, and then poured over rice that is only just hot enough to warm the gooey mixture, not to set it firm.

Nor should we overlook *oyako-donburi*, in which a soft-scrambled mix of seasoned egg and chunks of chicken (the "parent and child" referred to in the name) is poured over a generous bowl of cooked rice to form the traditional meal-in-a-bowl fast food.

There are plenty of other examples. *Tamago-dofu* is a variation on the theme of *goma-dōfu*—a delicate, semi-hard paste resembling (but not actually containing) tofu, prepared using a thickener of *kuzu* (arrowroot starch). Petite quail eggs, served raw in their dainty, mottled shells, are one of the standard toppings for soba noodles, especially with the viscous *tororo* grated yam. And hard-boiled eggs are simmered along with octopus, *daikon*, and other key ingredients in the stewpots of the late-night *oden* street stalls.

But without a doubt the most refined of all traditional egg recipes is *chawan-mushi*. As the word implies, this soft, savory custard is prepared by steaming it in a ceramic cup (*chawan*). This qualifies it for inclusion in full-length banquets that are composed of many different courses, each of which features a different method of cooking. In the traditional running order, the steamed dish usually appears after the *zensai* appetizer, the *suimono* (clear soup), and the *yakimono* (grilled food). It will then be followed by something simmered (the *nimono*), a deep-fried food (*agemono*), and a vinegared "salad" (*sunomono*). When all these "preliminaries" are out of the way, the proceedings end with a serving of rice, miso soup, pickles, and tea—known collectively as the *shokuji* ("meal"), even though they can often seem more like an afterthought.

At a formal Japanese meal, the arrival of *chawan-mushi* is always most welcome (especially in winter) since it is usually served hot, whereas most of the other courses are prepared ahead of time and reach the table cold. That is why etiquette requires *chawan-mushi* to be cooked and served in special tea cups that are equipped with matching lids. These *chawan* are used even in summer, when the custard is often chilled.

In its earliest manifestations, this dish was apparently considered more as a soup: chopsticks were used to prize out the solid matter, and the remainder would be sipped straight from the cup. These days chopsticks are still kept on hand, but the vital implement now is a spoon (usually also ceramic). Thus *chawan-mushi* stands unique as the only formal dish in Japan that is eaten with a spoon (since curry rice and ramen don't count as either traditional or Japanese).

But there are no hard and fast rules with *chawan-mushi* (least of all when you cook it at home) governing how to eat it, what sort of cup you steam it in, or even what other foods you serve it with. Although it is too light and watery to stand as the centerpiece of a substantial meal, this savory dish makes an excellent side dish or even a Japanese-accented hors d'oeuvre to open a western-style meal.

Robbie Swinnerton *is the food editor of* Tokyo Journal.

Chawan-Mushi • 茶碗むし (steamed egg custard)

Ingredients (serves four)

8 shrimp—shelled, deveined, and briefly blanched in boiling water
50g (2 oz.) chicken breast meat, cut into bite-sized pieces
4 fresh *shiitake* mushrooms, trimmed and sliced into quarters
12 ginkgo nuts, shelled and peeled (optional)
4 eggs
15g (½ oz.) *mitsuba* (trefoil) leaves with stems trimmed (Italian parsley or watercress can be substituted)
2 cups *dashi* soup stock (or chicken stock)
2 tsp. *shōyu* (soy sauce)
1 tsp. saké
1 tsp. *mirin* (or sugar)
1/2 tsp. salt
small slice of *yuzu* (citron) or lime peel, cut into fine slivers (optional garnish)

Preparation

1. Sprinkle the saké and *shōyu* over chicken pieces. Mix and leave to marinate.
2. Beat the eggs gently, then thoroughly blend in the soup stock, salt, and *shōyu*. Strain through cheesecloth to remove all bubbles. Stir in *mirin*.
3. Place equal amounts of chicken, shrimp, *shiitake*, and ginkgo nuts into 4 *chawan* (tall, handleless Japanese tea cups with lids). Small, Pyrex-type casseroles or thick, heat-proof drinking glasses make an acceptable substitute. Carefully pour the egg mixture into the cups, about ¾ full.
4. Put cups into a steamer in which the water is already boiling. (See notes below for an alternative to the steamer.) Cover the steamer with a cloth and then close the lid. Steam for 20 minutes over a medium-low flame.
5. Place a couple of *mitsuba* leaves on the surface of each of the cooked custards, and return to the steamer briefly (another minute or so).
6. Remove cups from steamer, add a few fine slivers of *yuzu* peel, then cover cups with lids to keep in the heat.
7. If they are to be eaten hot, serve immediately. If preferred chilled, allow to cool before refrigerating for about an hour.

Notes:

- Take care not to overcook: *chawan-mushi* should be set firm, but not so solidly that it does not wobble when moved. The test is to insert a toothpick or slender chopstick: if it comes out clean, it is cooked sufficiently.
- If you do not have a large enough steamer, an alternative method of cooking *chawan-mushi* is in the oven. Place the filled cups in a baking tin and pour water into the tin until it reaches halfway up the sides of the cups. Bake in a moderate oven for 15-20 minutes as above.

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Businessman 1: *Na,naiii!?*
"Wha,whaat!?"

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

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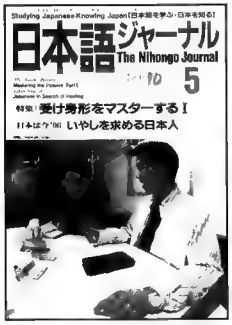

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ほんとかな
IS THAT TRUE?

原作・ジョージ・グラダー
writer: George Gladir

漫画・大山哲也
artist: Ōyama Tetsuya

Despite a lifelong interest in Japan, American cartoonist George Gladir had never actually been there when he teamed up with manga artist Ōyama Tetsuya for the humorous series *Honto ka na* ("Is That True?"), which appeared in Kodansha's weekly manga magazine *Comic Morning*.

It all started when Gladir, a cartoon writer for over 30 years (and co-creator of the comic series "Sabrina, the Teenage Witch"), was at a comics convention in San Diego. Kodansha, one of the Big Three Japanese publishers (the other two being Shogakukan and Shueisha), had a booth at the convention soliciting applications from American artists. Intrigued by what he had heard about the whole manga phenomenon, Gladir applied. Soon he received an assignment from Kurihara Yoshiyuki, editor of *Comic Morning*, to write a humorous strip about Japan through a foreigner's eyes. The strip was to be illustrated by a Japanese artist he had never met, Ōyama Tetsuya. Ōyama was a promising young artist who had given up a career as an engineer at Fuji Film to get into the world of manga.

Gladir posed for the cover of vol. 1.

Ōyama on the cover of vol. 2.

As might be expected, the process of producing each chapter was a complicated one. First Gladir would propose a general topic (golf, salarymen, baseball, English study, Godzilla) to the Kodansha editors in Tokyo. Once it was approved, Gladir would then come up with a couple dozen gags about the topic, from which a final selection of 12 to 16 would be made. Once the gags were selected, Gladir's text was translated and the sketches were sent to Ōyama, who made the final drawings, adding details and embellishments that would be humorous to the Japanese audience.

Although the manga supposedly reflect common American misconceptions about Japan, Gladir admits he had to do quite a bit of research to come up with the 69 chapters (4-6 pages each) that make up the series. He credits *Mangajin* with providing some of those ideas; the others came from newspapers, videos, or books about Japan.

The *Honto ka na* stories have been collected in three volumes of books. After the second volume, Gladir and his wife went to Japan for a two-week visit, where they were finally able to meet Ōyama. Since the humor of the series is based on Gladir's kooky (yet common) misconceptions about Japan, it might have seemed dangerous to actually send him there. As legions of tourists can attest, however, a quick trip to Japan can raise more questions than it answers, and Gladir came away with plenty of ideas for future installments of *Honto ka na*.

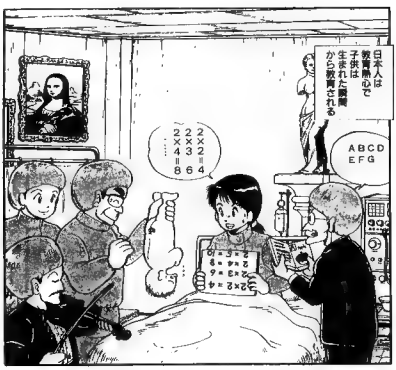
After the Gladirs' trip to Japan, Ōyama visited them in southern California (with a side trip to Mexico). Much of the third volume recounts the experiences of the two artists during their travels.

Having accomplished its mission of lampooning stereotypes and misconceptions, the *Honto ka na* series is now retired. Both artists are now working on new projects, and Kodansha editor Kurihara is pushing one of his pet ideas—an international manga publication.

The Process:

From popular misconceptions and media accounts of what goes on in Japan, George Gladir creates storyboards. Manga artist Ōyama Tetsuya then produces final drawings, adding humorous details and embellishments.

14
IS THAT TRUE JAPANESE MOTHERS START ENROLLING CHILDREN AT THE EARLIEST POSSIBLE AGE?
DELIVERY ROOM
SLAP!
... AND SOME START EVEN SOONER THAN THAT?
REPEAT AFTER ME - ONE... TWO... THREE!



In this case, the gag on the bottom, reflecting the popularity of books by Ibuta Masaru (who urges mothers to educate children even *in utero)*, didn't make it into the final series.

11
14
IS THAT TRUE VENDORS MAKE A FORTUNE ON THE DAY OF COLLEGE ENTRANCE EXAMS?
SOME STUDENTS FIND THEMSELVES UNABLE TO TAKE THE COLLEGE ENTRANCE EXAM...
YOU CAN'T PASS WITHOUT AN ENGIMONO.
GET YOUR GOOD LUCK CHARMS HERE!
DARUMA DOLLS
AKABEKO
VENDOR IS DISTURBED

(Both of these examples are included in our selections on the following pages.)

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Title: 日本　百景
Nihon Hyakkei
Japan 100 scenes
Scenes from Japan

1 **Narration:** 日本 の 降雨 量 は 世界 の 平均 の 2倍 であり
Nihon no kōu -ryō wa sekai no heikin no nibai de ari
Japan 's rainfall amount as for world (mod.) average (mod.) double is-and
その 大半 が 6月 に 降る ので その 時期 は 大変 だ。
sono taihan ga rokugatsu ni furu node sono jiki wa taihen da.
of that the greater part (subj.) June in falls because/so that time/period as for difficult/troublesome is
The annual rainfall in Japan is twice the world average, and since most of it falls in June, that time of year is quite miserable. (PL2)

On Car: タクシー
Takushii
Taxi

Woman: もう 1人 乗れません か?
Mō hitori noremasen ka?
more one person can't ride (?)
"Can't one more person ride?"
"Would you have room for one more?" (PL3)

- *no* between two nouns makes the first into a modifier for the second in a wide variety of ways. It can make a possessive (*Nihon no kōu-ryō* = "Japan's rainfall"); it can be like an "in/at/on" that marks the first noun as a location (*Nihon no kōu-ryō* = "rainfall in Japan"); it can be like the English "of" (see next panel, *kaimetsu no kiki* = "danger of destruction"); it can simply mark the first noun as a direct modifier for the second (*sekai no heikin* = "world average"). You will see yet other possibilities as you proceed through this manga.
- *de ari* is a continuing form of *de aru*, which is a more formal/"literary" *desu* ("is/are").
- *noremasen* is the PL3 negative form of *noreru* ("can get on/ride"), which is the potential form of *noru* ("get in/on" or "ride"). The negative question *noremasen ka* ("can't [one more] ride?") here is essentially a polite way of asking for a ride.

2 **Narration:** 日本 の 文化的 遺産 である 建築物 が 壊滅 の 危機 に ある。
Nihon no bunka-teki isan de aru kenchiku-butsu ga kaimetsu no kiki ni aru.
Japan 's cultural heritage that are structures (subj.) destruction of crisis/danger in is
Structures that make up the cultural heritage of Japan are in danger of being destroyed. (PL2)

Monk 1: 地震 か?
Jishin ka?
earthquake (?)
"Was it an earthquake?" (PL2)

Monk 2: もっと ひどいです よ! 修学旅行 です!
Motto hidoi desu yo! Shūgaku ryokō desu!
more is terrible (emph.) school trip is/was
"Worse! A school trip!" (PL3)

Graffiti: アキラ バカ 極悪高校 参上 かずゆき ゆり としちゃん スキ!!
Akira Baka Gokuaku Kōko sanjō Kazuyuki Yuri Toshi-chan suki
(name) idiot (school name) visit (male name)(female name) (name-dim.) like/love
Akira Jerk Super-Bad High was here Kazuyuki + Yuri I love Toshi!!

- *Nihon no bunka-teki isan de aru* is a complete thought/sentence ("[they] are Japan's cultural heritage") modifying *kenchiku-butsu* ("buildings/structures").
- *de aru = desu* = "is/are," but *ni aru* is the verb for "exists" (inanimate) following the particle *ni* that indicates place of existence → "is/are in"; *kaimetsu no kiki ni aru* = "are in danger of destruction."
- the umbrella symbol above the names Kazuyuki and Yuri is called an *ai-ai-gasa*, and signifies that the couple are sweethearts, similar to a heart with an arrow through it.
- *-chan* is a diminutive equivalent of the polite title *-san* ("Mr./Ms.").
- H5 • 4 • 23 → Heisei 5, May 23 → May 23, 1993.

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東京のスモッグの半分は
タバコに起因している
1
最近は
日本でも禁煙が
推進されている
喫煙所
SMOKING AREA
2
歌舞伎の上演は6時間にも及び
そのため 客と役者の間に
強いきずなが生まれる
お弁当
いかが
もう
そろそろ
おなか
ペコペコ
でしょ?
3
日本人は
清めるために
塩を使う
大家め!
絶対に
立ちのかねえぞ
4

1 **Narration:** 東京 の スモッグ の 半分 は タバコ に 起因している。
Tōkyō no sumoggu no hanbun wa tabako ni kiin shite iru.
(place) in smog of half as for cigarettes from originates
Half of the smog in Tokyo comes from cigarettes. (PL2)

- *tabako* originally came from the Portuguese word *tobaco*; in Japanese the word means "cigarette" unless specified as some other tobacco product.
- *kiin shite iru* is from *kiin suru* ("has its originating cause [in]"); *ni* marks the cause.

2 **Narration:** 最近 は 日本 で も 禁煙 が 推進されている。
Saikin wa Nihon de mo kin'en ga suishin sarete iru.
recently as for Japan in too/also non-smoking (subj.) is being promoted/advanced
In recent years, smoking restrictions are being stepped up in Japan, too. (PL2)

Sign: 喫煙所
Kitsuen-jo
Smoking Area

- *kin'en*, written with kanji meaning "prohibit" and "smoke," is the word found posted on signs meaning "no smoking," as well as the word used to refer in general to restrictions on smoking and even to quitting smoking.
- *suishin sarete iru* is from *suishin sareru* ("is promoted/advanced"), the passive form of *suishin suru* ("promote/advance [an activity/ideal/cause]").

3 **Narration:** 歌舞伎 の 上演 は 6時間 に も 及び、
Kabuki no jōen wa rokujikan ni mo oyobi,
Kabuki of performances as for 6 hours to as much as reach/extend-and
そのため 客 と 役者 の間に 強い きずな が 生まれる。
sono tame kyaku to yakusha no aida ni tsuyoi kizuna ga umareru.
for that reason audience and actors between strong bonds (subj.) are born
Kabuki performances last up to six hours, so audience members develop strong bonds with the actors. (PL2)

Woman 1: もう そろそろ おなか ペコペコ でしょ?
Mō soro-soro onaka peko-peko desho?
already/now it's about time that stomach empty/hungry probably/right?
"You must be getting famished about now, aren't you?" (PL3)

Woman 2: お弁当 いかが?
O-bentō ikaga?
(hon.)-box lunch how about
"How about some lunch?" (PL2)

- *oyobi* is a continuing form of *oyobu* ("reach/extend"); *ni* marks the point to which the thing extends: *rokujikan ni mo oyobu* = "extends to as much as 6 hours."
- *soro-soro* literally means "slowly/gradually/by and by," but it's frequently used to mean "it's about time to ～" or "it's about time that ～."
- *peko-peko* has several uses as an effects word, one of which is to represent the feeling of a very empty stomach.

4 **Narration:** 日本人 は 清める ため に 塩 を 使う。
Nihon-jin wa kiyomeru tame ni shio o tsukau.
Japanese as for purify/purge purpose for salt (obj.) use
The Japanese use salt for ritual purification. (PL2)

Tenants: 大家め! 絶対に 立ちのかねえ ぞ!
Ōya-me! Zettai ni tachi-nokanē zo!
landlord-(derog.) absolutely won't move out/vacate (emph.)
"Friggin' landlord! We'll never vacate!" (PL1-2)

- several kinds of ritual purification, to remove or ward off polluting spirits/presences/influences from one's person/surroundings, play an important role in traditional Japanese beliefs and customs. Among the forms of ritual purification are the sprinkling of salt on certain occasions (e.g., after returning from a funeral; in the sumo ring) and the placement of small mounds of salt in doorways and certain other places.
- *-me* after a word referring to a person is a derogatory suffix showing contempt, derision, or anger directed at that person.
- *tachi-nokanē* is a rough/abrupt variation of *tachi-nokanai*, the negative form of *tachi-noku* ("move out/vacate [a home/place of business]").

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日本人は
そろばんを
信頼している
計算
合いまへんな
！
奥さん
その電卓
おかしいんと
ちゃいます？
1
日本のデパートは
とても礼儀正しい
アリガトー
ゴザイ
マシタ！
いらっしゃ
いませ
このお店は
マネキンも
おじぎ
するのよ！
2
日本人は
お歳暮の
使い回しをする
しまった！
もらった
お歳暮と
これから送る
お歳暮を一緒に
しちゃったわ！
特に
問題
ないだろ？
3
日本人は
贈り物をするのが
義務だと思っている
やった！
来月は誕生日とか
お中元とか
バレンタインとかで
贈り物を出さなくて
すむぞ!!
助かるわ！
6月
JUNE
4

1 **Narration:** 日本人　は　そろばん　を　　信頼している。
Nihon-jin wa soroban o shinrai shite iru.
Japanese as for abacus (obj.) trust/have confidence in
The Japanese trust abacuses. (PL2)

Vendor: 計算　　合いまへん　な!
Keisan aimahen na!
calculation doesn't match (colloq.)
"Our calculations don't match!" (PL3-K)

奥さん、その　電卓　　おかしい　んとちゃいます?
Okusan, sono dentaku okashii n to chaimasu?
wife/ma'am that calculator odd/out of order isn't it the case that?
"There must be something wrong with your calculator, Ma'am." (PL3-K)

- *aimahen* is Kansai dialect for *aimasen*, PL3 negative form of *au* ("match" or "be correct").
- *~ n to chaimasu?* is a Kansai-dialect contraction of *~ no to chigaimasu (ka)?* (lit., "is it the case that it's different from ~"), which can be used in place of *~ n ja nai desu ka?* ("isn't it the case that ~?").

2 **Narration:** 日本　の　　デパート　　は　とても　礼儀正しい。
Nihon no depato wa totemo reigi tadashii.
Japan 's department stores as for very good mannered/polite
Department stores in Japan are extremely polite. (PL2)

Mannequins: アリガトーゴザイマシタ!
Arigatō gozaimashita!
"Thank you very much!" (PL4)

Shopper: この　お店　　は　マネキン　も　おじぎ　する　の　　よ!
Kono o-mise wa manekin mo o-jigi suru no yo!
this (hon.)-store as for mannequins also (hon.)-bow do (explan.)(emph.)
"Even the mannequins bow in this store." (PL2)

Employee: いらっしゃいませ。
Irasshaimase.
"Welcome." (PL4)

3 **Narration:** 日本人　は　　お歳暮　　の　使い回し　　を する。
Nihon-jin wa o-seibo no tsukai-mawashi o suru.
Japanese as for (hon.)-year-end gift of recycling/re-use (obj.) do
The Japanese recycle their year-end gifts. (PL2)

Wife: しまった! もらった お歳暮 と これから　送る　お歳暮　を 一緒にしちゃった　わ!
Shimatta! Moratta o-seibo to kore kara okuru o-seibo o issho ni shichatta wa!
(exclam.) received gifts and from now will send gifts (obj.) put together-(regret) (fem. emph.)
"Oh no! I mixed the gifts we received together with the ones we're sending!" (PL2)

Husband: 特に　　問題　　ない　　だろ?
Toku ni mondai nai daro?
especially problem doesn't exist probably
"That's no big deal, is it?" (PL2)

- *seibo* refers to the year-end season, but with the honorific prefix *o-* it usually refers to gifts given at the end of the year as tokens of gratitude for favors received during the year, typically to one's boss or other social superiors/benefactors.
- *issho* = "together," and *issho ni suru* = "put together/intermix"; *shichatta* is a contraction of *shite shimatta*, the *-te* form of *suru* ("do/make") plus *shimatta*, which after the *-te* form of another verb can imply the action is regrettable.

4 **Narration:** 日本人　は　贈り物　を　する　の　が　義務　だ　と 思っている。
Nihon-jin wa okurimono o suru no ga gimu da to omotte iru.
Japanese as for presents (obj.) do/give (nom.) (subj.) obligation is (quote) think
The Japanese consider gift-giving an obligation. (PL2)

Man: やった!　来月　　は　誕生日　とか　　お中元　　とか バレンタイン とか　で
Yatta! Raigetsu wa tanjōbi toka o-chūgen toka Barentain toka de
(exclam.) next month as for birthdays and/or (hon.)-midyear gifts and/or Valentine's and/or for
贈り物　　を　出さなくてすむ　ぞ!!
okurimono o dasanakute sumu zo!!
presents (obj.) won't have to send (emph.)
"All right! Next month we won't have to send any presents for things like birthdays or the mid-year gift season or Valentine's Day!" (PL2)

Woman: 助かる　　わ!
Tasukaru wa!
will help/save (fem. emph.)
"What a relief!" (PL2)

- *no* makes *okurimono o suru* ("give gifts") act as a noun: "giving gifts" → "gift-giving."
- *yatta* is literally "[I] did it!" (from *yaru*, "do"); it's used as an exclamation of approval/delight like "All right!/Yeah!/Hooray!"—even in situations like this when no one has actually done anything.
- a verb ending in *-nakute sumu* implies "can get by without [doing the action]," or "won't have to [do the action]."

日本の夫は給料袋を妻に渡す前に開封したいと思っている

1

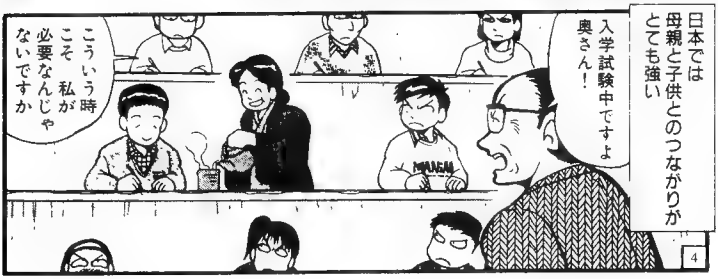
日本の夫婦は互いにへそくりをし合っている

2

教育ママのための塾がある

3

日本では母親と子供とのつながりがとても強い



4

1 **Narration:** 日本 の 夫 は 給料袋 を 妻 に 渡す 前に 開封したい と 思っている。
Nihon no otto wa kyūryō-bukuro o tsuma ni watasu mae ni kaifū shitai to omotte iru.
Japan 's husbands as for salary envelope (obj.) wife to hand over before want to open (quote) think
Japanese husbands want to open their salary envelopes before handing them over to their wives. (PL2)

Salaryman: 島ちゃん は バレない よう に 開けられる んだ ぜ!
Shima-chan wa barenai yō ni akerareru n da ze!
(name-dim.) as for won't be found out manner in can open (explan.) (emph.)
"Shima knows how to open an envelope without it showing!" (PL2)

Envelope: 給料袋
Kyūryō-bukuro
Salary Envelope

- *kaifū shitai* is the "want to" form of *kaifū suru* ("open/break a seal"), and *omotte iru* is from *omou* ("think/feel"). Adding *to omou/omotte iru* to a verb ending in *-tai* still means "I/they want to [do the action]," not "I think I want/they think they want [to do the action]."
- *akerareru* is the potential ("can/be able to") form of *akeru* ("open [something]").
- it's customary for the wife to handle finances in a Japanese family and to give her husband an allowance.

2 **Narration:** 日本 の 夫婦 は 互いに へそくり を し合っている。
Nihon no fūfu wa tagai ni hesokuri o shi-atte iru.
Japan 's couples as for both/mutually secret savings (obj.) are doing mutually
Japanese couples each keep their own secret savings. (PL2)

Wife: なんて こと! 彼の へそくり の 方 が 私 より 多い わ!!
Nante koto! Kare no hesokuri no hō ga watashi yori ōi wa!!
what kind of thing his secret savings of side (subj.) me/mine more than is/are a lot (fem. emph.)
"What's this?! He's got more hidden away than I do!" (PL2)

- *shi-atte* is the stem of *suru* plus the *-te* form of *au*, which as a verb suffix implies doing the action mutually: *shi-au* = "do mutually." *Hesokuri* refers to a stash of money secretly set aside for personal use, so *hesokuri o suru* = "do *hesokuri*" → "set money aside secretly," and *hesokuri o shi-au* implies both spouses are setting money aside secretly and hiding it from the other.
- *nante* is a colloquial equivalent of *nan to iu* (literally, "called what?" but idiomatically meaning "what kind of"), so *nan to iu koto* = "what kind of thing [is this]?" → "what's this?" *Nan te koto* typically carries an astonished/shocked feeling.
- *~ no hō ga ~ yori* is used in comparisons, with *yori* following the lesser and *hō ga* following the greater item, so *kare no hesokuri no hō ga watashi yori ōi* = "his secret savings are greater than mine."

3 **Narration:** 教育ママ の ため の 塾 が ある。
Kyōiku-mama no tame no juku ga aru.
education-mamas of purpose for cram schools/juku (subj.) exist/there are
There are juku for Education-Mamas.

Teacher: あなた方の お子さん が 優良 幼稚園 に 入れる 方法 を お教えします。
Anata-gata no oko-san ga yūryō yōchien ni haireru hōhō o o-oshie shimasu.
your (hon.)-child-(hon.) (subj.) excellent kindergarten into can enter method (obj.) (hon.)-will teach
"I'll teach you how to get your children into the best kindergartens." (PL4)

Headbands: 合格!! (必)勝! 入園! 必勝!
Gōkaku!! Hisshō! Nyūen! Hisshō!
Pass!! Victory! Get in! Victory!

- *kyōiku-mama* is the nickname for mothers who are excessively active in pushing their children's educational careers.
- *juku* normally refers to private, after-school classes many Japanese school children (not their mothers) attend in an effort to gain an advantage in the entrance examinations for high school and college/university.
- *o-oshie shimasu* is a PL4 humble form of *oshieru* ("teach/inform").

4 **Narration:** 日本 で は 母親 と 子供 の つながり が とても 強い。
Nihon de wa haha-oya to kodomo no tsunagari ga totemo tsuyoi.
Japan in as for mother and child between connection/ties (subj.) very much is/are strong
The bond between Japanese mothers and their children is very strong. (PL2)

Teacher: 入学試験 中 です よ、 奥さん!
Nyūgaku shiken -chū desu yo, oku-san!
entrance exam midst is (emph.) wife/ma'am
"Ma'am, we're in the middle of an entrance exam!" (PL3)

Mother: こういう 時 こそ 私 が 必要 なんじゃないですか?
Kō iu toki koso watashi ga hitsuyō na n ja nai desu ka?
this kind of time (emph.) I/me (subj.) am necessary/needed isn't it the case that?
"Isn't it precisely at times like this that I'm needed the most?" (PL3)

- *koso* emphasizes what comes before it with the feeling of "none other than ~," so *kō iu toki koso* = "none other than times like this/precisely at times like this."

食品サンプルを作る技術は非常に高度である
先生は君の作った寿司気に入ったみたいだぞ
グルルルルル
1
日本では先輩後輩の関係に厳しい
アニさんは12歳でもう芸歴10年だからなあ
トメは今年で35歳だっけ？
2
日本人はよく洗濯をする
私心配だわ
上の中村さん家今日洗濯機動いてないのよ
3
日本の公害の1つにピアノの騒音がある
なんで隣近所がこんなもんくれるんだ？
たぶんこの子がピアノ教室やめるって聞いたのよ
4
日本の検閲官はヘアーに厳しい
主任！
私もう3年も黒い毛を探して消してるんですよ！
じゃあ今度金髪の時は君に回すよ
5

1 **Narration:** 食品　サンプル を　作る　技術　は　非常に　高度 である。
Shokuhin sanpuru o tsukuru gijutsu wa hijō ni kōdo de aru.
foods samples (obj.) make/create technique/art as for extremely high level is
The art of making food replicas is highly developed. (PL2)

Student: 先生　は　君　の　作った 寿司、気に入った みたいだ　ぞ。
Sensei wa kimi no tsukutta sushi, ki ni itta mitai da zo.
teacher as for you (subj.) made sushi likes it seems/appears (emph.)
"Looks like the professor likes the sushi you made." (PL2)

Sound FX: グルルルルル
Gu ru ru ru ru ru (effect of stomach growling)

- restaurants frequently display plastic or wax replicas of the dishes they serve to attract customers.
- *kimi no tsukutta* is a complete thought/sentence ("you made [it]") modifying *sushi* → "the sushi you made"; in modifying sentences, *no* can mark the subject instead of *ga*.

2 **Narration:** 日本 で は 先輩 後輩 の　関係　に　厳しい。
Nihon de wa senpai kōhai no kankei ni kibishii.
Japan in as for senior junior between relationship regarding is/are strict
The hierarchy between senior and junior members is strictly honored in Japan. (PL2)

Kōhai: アニさん　は　12歳 で もう　芸歴　10年 だ から なあ。
Ani-san wa jūnisai de mō geireki jūnen da kara nā.
big bro.-(hon.) as for 12 yrs old at already art-experience 10 yrs is because (colloq.)
"Well, Ani-san, at twelve years old you've already got ten years' experience." (PL2)

Senpai: トメ　は　今年　で　35歳　だっけ?
Tome wa kotoshi de sanjugosai dakke?
(name) as for this year (scope) 35 yrs old is it?
"Did you say you'll be 35 this year, Tome?" (PL2)

- *senpai* refers to a person with more senior standing in a given group, and *kōhai* to a person with relatively junior standing. Here, the man on the right is much older than the boy on the left, but he has less experience in the art they are studying, and therefore he is the *kōhai*; he addresses the boy with a title that shows the boy's seniority (*ani* = lit. "older brother/big brother") and uses the polite suffix *-san*, while the boy, as his senior/superior, addresses him by name and without *-san*.
- *dakke* implies that the speaker is not quite sure he remembers the information correctly.

3 **Narration:** 日本人　は　よく　洗濯　を する。
Nihon-jin wa yoku sentaku o suru.
Japanese as for often/a lot laundry (obj.) do
The Japanese do their laundry a lot. (PL2)

Woman: 私　心配 だ わ。　上 の　中村さん家　今日 洗濯機 動いてない の よ。
Watashi shinpai da wa. Ue no Nakamura-san chi kyō sentakuki ugoite-nai no yo.
I/me worried am (fem. emph.) above of (name-hon.)-'s home today washer hasn't run (explan.) (emph.)
"I'm worried. I haven't heard the Nakamuras above us run their washer today." (PL2)

- *Nakamura-san chi* here is a contraction of *Nakamura-san no uchi* ("the Nakamuras' house" or just "the Nakamuras").

4 **Narration:** 日本 の 公害　の1つに ピアノ の 騒音 が ある。
Nihon no kōgai no hitotsu ni piano no sōon ga aru.
Japan 's pollutions as one of piano of noise (subj.) exists
One kind of pollution in Japan is piano noise. (PL2)

Husband: なんで　隣近所　が こんな もん くれる んだ?
Nande tonari kinjo ga konna mon kureru n da?
why next-door neighbors (subj.) this kind of thing give to us (explan -?)
"Why did the neighbors send us all this stuff?" (PL2)

Wife: たぶん この 子 が ピアノ 教室　やめる って 聞いた の　よ。
Tabun kono ko ga piano kyōshitsu yameru tte kiita no yo.
probably this child (subj.) piano class/lessons will quit (quote) heard (explan.) (emph.)
"They probably heard our daughter's quitting her piano lessons." (PL2)

5 **Narration:** 日本 の 検閲官　は ヘアー に 厳しい。
Nihon no ken'etsu-kan wa heā ni kibishii.
Japan 's censors as for hair regarding are strict
Japan's censors have strict rules about pubic hair. (PL2)

Employee: 主任! 私　もう　3年　も　黒い 毛 を　探して　消してる　んです よ!
Shunin! Watashi mō san-nen mo kuroi ke o sagashite keshite-ru n desu yo!
(title) I already/now 3 yrs as much as black hair (obj.) search for-and have been erasing (explan.) (emph.)
"Boss! I've been searching for and blotting out black hair for three whole years now." (PL3)

Boss: じゃあ、　今度　金髪 の 時　は　君 に　回す　よ。
Jā, kondo kinpatsu no toki wa kimi ni mawasu yo.
then/in that case next time blond hair of time/case as for you to will send round/assign (emph.)
"Well then, next time we get blond hair, I'll send it your way." (PL2)

東京のビルの屋上はレクリエーションの活動の場である
気をつけろ！
今日はもう2人落ちて外野は君だけなんだからな！
ピーポー ピーポー
1
日本では麻雀が離婚の原因となっている
麻雀へ行ってきます 晩ゴハンはこれを食べてネ ゆみ
CUP RAMEN
2
日本人はどこでも眠れる
グー グー ZZZZZZ グー
すいませんが起きて下さ〜〜い!!
3
日本の裁判はしばしば何年もかかる
我々弁護団の力により たった35年で勝訴にこぎつけました
政府はあなたの訴えを認めましたよ
小山家之墓
あなたの9人のお孫さんに総額千500円が分割されます
4

1 **Narration:** 東京 の ビル の 屋上 は レクリエーションの 活動 の 場 である。
Tōkyō no biru no okujō wa rekurīeshon no katsudō no ba de aru.
(place) in building of rooftops as for recreational activity of place is
Building rooftops in Tokyo are places for recreational activities. (PL2)

Man: 気をつけろ!
Ki o tsukero!
be careful
"Careful!" (PL2)

今日 は もう 2人 落ちて 外野 は 君 だけ なんだ から な!
Kyō wa mō futari ochite gaiya wa kimi dake na n da kara na!
today as for already 2 people fell-and outfield as for you only (is-explan.) because (colloq.)
"We've already had two people fall off today, and you're the only one left in the outfield!" (PL2)

Sound FX: ピーポー ピーポー
Pii-pō pii-pō (sound of ambulance sirens)

- *ki o tsukero* is the abrupt command form of *ki o tsukeru* ("exercise caution/be careful").

2 **Narration:** 日本 で は 麻雀 が 離婚 の 原因 となっている。
Nihon de wa mājan ga rikon no gen'in to natte iru.
Japan in as for mah-jongg (subj.) divorce of/for cause has become
In Japan, mah-jongg has become a cause for divorce. (PL2)

Note: 麻雀 へ 行ってきます。 晩ゴハン は これ を 食べて ネ。 ゆみ
Mājan e itte kimasu. Ban-gohan wa kore o tabete ne. Yumi
mah-jongg to will go and come supper as for this (obj.) eat-(request) (colloq) (name)
I went to play mah-jongg. Here's your supper. Yumi (PL3; PL2)

- more typically it is the husband whose passion for mah-jongg becomes a source of marital discord, and the humor here is in the unexpected twist provided by the note.

3 **Narration:** 日本人 は どこででも 眠れる。
Nihon-jin wa doko de demo nemureru.
Japanese as for wherever can sleep
Japanese people can sleep anywhere. (PL2)

Sound FX: グーグーグーグー
Gū gū gū gū (sound of sleeping)

Man: す、 すいません が 起きて 下さ〜い!!
Su- suimasen ga okite kudasāi!!
(stammer) excuse me but wake up please
"E- excuse me! Ple-ease wake up!!" (PL3)

- *nemureru* is the potential ("can/be able to") form of *nemuru* ("sleep").
- *suimasen* is a colloquial *sumimasen*, which can mean either "sorry/excuse me" or "thank you" depending on the context.
- *okite* is the *-te* form of *okiru* ("get up/wake up"); *kudasai* after the *-te* form of a verb makes a polite request, and elongating it turns it into an urgent plea.

4 **Narration:** 日本 の 裁判 は しばしば 何年 も かかる。
Nihon no saiban wa shiba-shiba nannen mo kakaru.
Japan 's trials as for frequently years and years as much as last/take up
Trials in Japan often last for years and years. (PL2)

Lawyer 1: 我々 弁護団 の 力 により たった 35年 で 勝訴 に こぎつけました。
Wareware bengo-dan no chikara ni yori tatta sanjūgonen de shōso ni kogi-tsukemashita.
we/us defense team 's strength/efforts by means of only 35 yrs in favorable decision to managed to gain/reach
"Through our tireless efforts, we, your defense team, managed to win a favorable verdict in only 35 years." (PL3)

政府 は あなたの 訴え を 認めました よ。
Seifu wa anata no uttae o mitomemashita yo.
government as for your suit/claim (obj.) recognized (emph.)
"The government has accepted your claim." (PL3)

Lawyer 2: あなたの 9人 の お孫さん に 総額 千500円 が 分割されます。
Anata no kyū-nin no omago-san ni sōgaku sengohyaku-en ga bunkatsu saremasu.
your 9 people that are (hon.)-grandchildren-(hon.) among total sum 1,500 yen (subj.) will be divided
"The total sum of ¥1,500 will be divided among your nine grandchildren." (PL3)

Grave: 小山家 之 墓
Koyama-ke no haka
(name) family of grave
Koyama Family Grave

- ～ *ni yori* = "by means of" → "through."
- *kogitsukemashita* is the PL3 past form of *kogitsukeru*, which implies managing somehow to reach/arrive at a settlement or resolution in spite of numerous obstacles and setbacks.
- ¥1,500 = about $12.
- *bunkatsu saremasu* is the PL3 form of *bunkatsu sareru*, which is the passive form of *bunkatsu suru* ("divide").

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Title: 教育　にかける　情熱
Kyōiku ni kakeru jōnetsu
education place on/direct at passion/enthusiasm
Enthusiasm for Education

1 **Narration:** 日本人 は 教育熱心 で 子供 は 生まれた 瞬間 から 教育される。
Nihon-jin wa kyōiku-nesshin de kodomo wa umareta shunkan kara kyōiku sareru.
Japanese as for educationally eager/zealous are-and children as for are born instant from are educated
The Japanese are educationally eager and children are educated from the moment they're born.
The Japanese are mad about education, and they start teaching their children from the instant they're born. (PL2)

Mother: 2 x 2 = 4, 2 x 3 = 6, 2 x 4 = 8 . . .
Ni ni ga shi, ni san ga roku, ni shi ga hachi . . .
two two (subj.) four two three (subj.) six two four (subj.) eight
"Two times two is four, two times three is six, two times four is eight . . ."

- *umareta* is the plain/abrupt past form of the verb *umareru* ("be born"), modifying *shunkan* ("the moment/instant") → "the moment/instant [they] were born."
- *kyōiku sareru* is the passive form of *kyōiku suru* ("educate/teach/train") → "is/are educated."
- the word for "multiply" is *kakeru*, and it's also used like "times," so the multiplication table here could be read "*ni kakeru ni wa yon, ni kakeru san wa roku, ni kakeru yon wa hachi*"; but it's more common for the times tables to be recited in the shorthand method shown in the rōmaji line above.

2 **Narration:** 親 は 子供 が 小さい 時 から より良い 教育 を 受けさせたがる。
Oya wa kodomo ga chiisai toki kara yori yoi kyōiku o uke-sasetagaru.
parents as for children (subj.) small time from best possible education (obj.) want to make [them] receive
Parents want their children to receive the best possible education from the time they are young. (PL2)

Diapers: 合格　必勝
Gōkaku Hisshō
passing grade certain victory
Pass! **Victory!**

Sign: 慶早　保育園　受験　会場
Keisō Hoikuen Juken Kaijō
(name) nursery school exam-taking meeting place
Keisō Nursery School Entrance Exam Site

- *yori* = "more (than)," and *yoi* = "good," so *yori yoi* is literally "more good" → "better," but in many contexts it implies "the best possible."
- *uke-sasetagaru* is a "want to" form of *uke-saseru*, a causative ("make/let") form of *ukeru* ("receive/undergo") → "want to make [them] receive/undergo" → "want [them] to receive."
- *gōkaku* and *hisshō* are words often written on headbands or other good luck charms to help spur students on in their studies for entrance exams. *Gōkaku* is a noun that refers to meeting a standard or passing an eligibility screen of some kind; in the case of schools and colleges, it means passing the entrance exam and being accepted for admission. *Hisshō*, which literally means "certain victory," is used widely not only for exams but for athletic and other competitions as well.
- Keisō is a made-up name combining the first kanji of two prestigious Japanese universities: 慶応 Keiō and 早稲田 Waseda.
- *juken* refers to the taking of an admissions test/entrance examination.

(continued from page 5)
started with the magazine, Moteki-san has been a constant source of support, and is an essential part of the driving force behind Mangajin.

Now, starting from left to right: On the far left is Yamazaki Shūta, Business and Marketing Director. Formerly with Yamaha Corporation (he was head of the UK subsidiary), he is now seeking out new markets and opportunities for Mangajin in Japan.

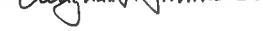
Next is Kitamura Hiroshi, Executive Director of Editorial. In addition to its work with our magazine and books, Sekai Shuppan is now originating its own publishing projects, such as "Rock'n'Roll Sushi Chef," "The Kitaro Story," "The Ono Yoko Story," and other books in manga format. Kitamura-san's rich ideas and widespread network of contacts will be put into full play.

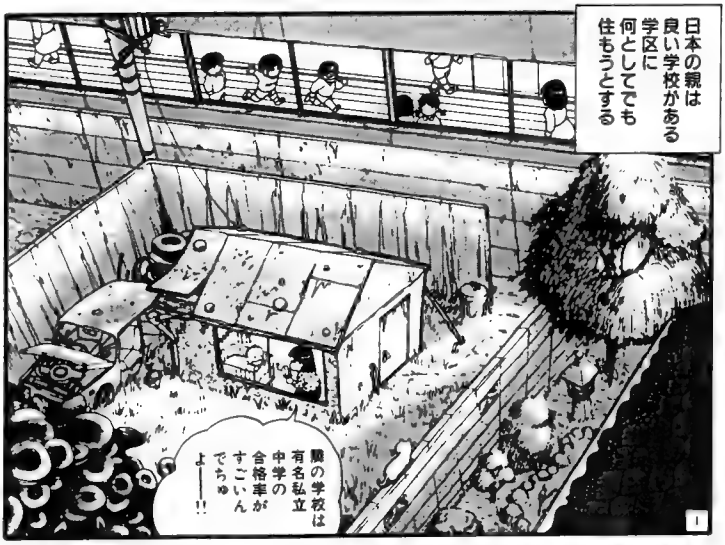
Standing quietly but confidently in the background is Katō Junichirō, Business Manager and resident computer wizard. If you want to know more about the *Mangajin* CD-ROM, he is the one to ask.

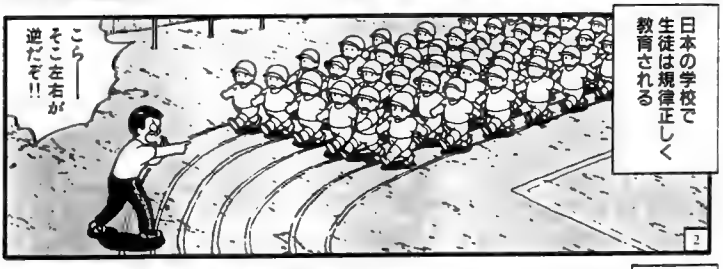
Standing next to her husband is Moteki Shizuko, Director of Accounting. We understand that in addition to Sekai Shuppan's financials, she also maintains tight control over the Moteki family budget and expenditures. You may have seen her compositions under various pen names on our *Senryū* page.

Second from the right is Tokuda Yachiyo, Subscription Manager. Her speed at carrying out the administrative tasks of Sekai Shuppan is matched only by her speed in creating puns. She is also a prolific producer of *senryū*.

On the far right is Yasumori Ayako, Administrative Assistant, who says she is happy to be working surrounded by books. We are working hard to keep her surrounded.




日本の親は
良い学校がある
学区に
何としてでも
住もうとする
隣の学校は
有名私立
中学の
合格率が
すごいんで
ちゅよ――!!
1


日本の学校で
生徒は規律正しく
教育される
こら――
そこ左右が
逆だぞ!!
2

親は
教育のこととなると
競争心がとても強い
うちの和幸ったら
円形脱毛症に
なったのよ
勉強のしすぎで!
あーら
うちの正樹だって
胃かいようと
高血圧と
糖尿病に
なっちゃったのよ
3

1 **Narration:** 日本 の 親 は 良い 学校 が ある 学区 に 何としてでも 住もうとする。
Nihon no oya wa ii gakkō ga aru gakku ni nan to shite demo sumō to suru.
Japan in/of parents as for good school (subj.) exists school district in doing whatever it takes will try to live
Parents in Japan will do just about anything to live in a school district with good schools. (PL2)

Mother: 隣 の 学校 は 有名 私立中学 の 合格 率 が すごい んでちゅ よー!!
Tonari no gakkō wa yūmei shiritsu chūgaku no gōkaku -ritsu ga sugoi n dechu yō!!
next door that is school as for famous private middle school to pass/enter percentage (subj.) is amazing (explan.) (emph.)
"An amazing percentage of students in the school next door make it into famous private middle schools!" (PL3)

- *ii gakkō ga aru* is a complete thought/sentence ("[it] has a good school") modifying *gakku* ("school district").
- *sumō* is the volitional form of the verb *sumu* ("live/reside"). This form followed by *to suru* means "make an effort/try to [do the action]," so *sumō to suru* → "try to live/reside."
- compulsory education in Japan is through 9th grade, so a student can go that far in public schools without ever taking an entrance exam. But many families try to give their children an advantage in the high school and college level exams by sending them to private middle schools that have a reputation for getting their students into the best high schools. Since those private middle schools are so competetive, parents in turn try to find the grade schools with the best track records for getting their students into them. If those grade schools are private, it means the children must face entrance exams that much earlier; if they are public, the criteria for admission is based merely on residence within the boundaries set for each school, as in the United States.
- *dechu* is "baby talk" for *desu*.

2 **Narration:** 日本 の 学校 で 生徒 は 規律正しく 教育される。
Nihon no gakkō de seito wa kiritsu tadashiku kyōiku sareru.
Japan 's schools at students as for with proper discipline are educated
Students at Japanese schools are educated in a disciplined manner. (PL2)

Teacher: こらー、そこ 左右 が 逆 だ ぞ!!
Korā, soko sayū ga gyaku da zo!!
(interj.) you/there left-right (subj.) backwards is (emph.)
"Hey, your right-left is backwards there!"
"Hey, you there! You're out of step!" (PL1-2)

- *kora* (often elongated to *korā* when it's shouted) is an interjection for scolding, like "Hey!/Stop that!/Cut it out!"
- *zo* is a rough, masculine particle for emphasis.

3 **Narration:** 親 は 教育 の こと となると 競争心 が とても 強い。
Oya wa kyōiku no koto to naru to kyōsō-shin ga totemo tsuyoi.
parents as for education of matters when it comes to spirit of competition (subj.) very much is strong
When it comes to education, parents are extremely competitive. (PL2)

Mother 1: うちの 和幸 ったら 円形脱毛症 になった の よ、勉強 の しすぎ で!
Uchi no Kazuyuki ttara enkei datsumō-shō ni natta no yo, benkyō no shi-sugi de!
my/our (name) (quote) circular hair loss syndrome became/contracted (explan.) (emph.) study of overdoing (cause)
"My Kazuyuki is studying so hard, he's losing his hair in clumps!" (PL2)

Mother 2: あーら、うちの 正樹 だって 胃かいよう と 高血圧 と 糖尿病 になっちゃった の よ。
Āra, uchi no Masaki datte ikaiyō to kō-ketsuatsu to tōnyō-byō ni natchatta no yo.
(interj.) my/our (name) too/also stomach ulcer and high blood pressure and diabetes developed-(regret) (explan.) (emph.)
"That's nothing. My Masaki has developed ulcers and high blood pressure and diabetes!" (PL2)

- *ttara* is a contraction of *to ittara*, a conditional "if/when" form of *to iu* ("say ～"), so it literally means "if I speak of ～." In colloquial speech, *ttara* is sometimes used in place of *wa* to mark a person as the topic, generally when saying something negative or disapproving about that person. In this case, the disapproval is feigned, and she is actually bragging about how hard her son studies.
- the order of Mother 1's sentence is inverted; *benkyō no shi-sugi de*, which states the cause of the boy's symptoms, would normally come before *enkei datsumō-shō ni natta*.
- a short *ara* often simply expresses surprise, but this elongated *āra* is used to introduce a one-upping retort and carries the feeling of "well that's nothing!" Both *ara* and *āra* are feminine.
- *datte* here is a colloquial equivalent of the particle *mo* ("too/also").
- *natchatta* is a contraction of *natte shimatta* the *-te* form of *naru* ("become" or when speaking of physical ailments, "contract/develop [an illness/syndrome]") plus the plain/abrupt past form of *shimau* ("end/finish/put away"), which after the *-te* form of another verb implies the action is/was undesirable/regrettable.
- the second boy is pouring powdered medicine into his mouth.

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受験用のかつらが売れている

受験ストレスでハゲてきた人用

一所懸命勉強してハゲてきたように親と同級生に印象づけたい人用

1

日本人は縁起をかつぐので受験当日は縁起物がよく売れる

2

学歴重視の日本では大学浪人は決してあきらめない

今年こそ受かったかのう？

ちょっと待て！

今老眼鏡を出すから

合格発表

2101 2134 2167 2209
2104 2140 2171 2218 2258
2115 2141 2173 2232 2263
2121 2145 2178 2272
2183
2198
2201

3

日本の大学の入試問題はまるでテレビのクイズ番組の問題のようだ

中国の殷王朝と周王朝の代々の王の名とその愛妾の名をすべてを挙げよ

黒船のペリー提督は来日3日目の朝食に何を食べたか？

4

1 **Narration:** 受験　用　の　かつら　が　売れている。
Juken -yō no katsura ga urete iru.
exam-taking -use that are wigs (subj.) are selling
Exam-related wigs are big sellers. (PL2)

受験　ストレス　で　ハゲてきた　人　用。
Juken sutoresu de hagete kita hito -yō.
exam-taking stress from is balding person -use
For students who are losing hair from exam stress. (PL2)

一所懸命　勉強して　ハゲてきたように　親　と　同級生　に　印象づけたい　人　用。
Issho-kenmei benkyō shite hagete kita yō ni oya to dōkyūsei ni inshō-zuketai hito -yō.
very hard study-and is balding as if parents and classmates on want to make an impression person -use
For students who want their parents and fellow students to think they're losing hair from studying so hard. (PL2)

- the suffix *-yō* means "for the purpose of" or "to be used for/as/by."
- *hagete* is the *-te* form of *hageru* ("lose hair/become bald/get bald spots"), and *kita* after a *-te* form can imply that the action has begun to occur or is occurring progressively.
- *-*所懸命 *issho-kenmei* (also written 一生懸命, in which case it's read *isshō-kenmei*) implies doing an action "very hard/diligently/with all one's might"; it comes from a samurai expression about dedicating one's life to guarding a single region.

2 **Narration:** 日本人　は　縁起をかつぐ　ので　受験当日　は　縁起物　が　よく　売れる。
Nihon-jin wa engi o katsugu node juken tōjitsu wa engi-mono ga yoku ureru.
Japanese as for are superstitious because on exam day as for good luck charms (subj.) well sell
The Japanese are superstitious, so good luck charms sell well on exam days. (PL2)

- *ureru* = "[something] sells" (cf. *uru* = "sell [something]"); *yoku ureru* = "sells well."

3 **Narration:** 学歴　重視　の　日本　で　は　大学　浪人　は　決して　あきらめない。
Gakureki jūshi no Nihon de wa daigaku rōnin wa kesshite akiramenai.
academic credentials are emphasized where Japan in as for college ronin as for definitely won't give up
In Japan, where academic credentials are paramount, students who fail their entrance exams never give up trying to pass. (PL2)

Old student 1: 今年　こそ　受かった　か　のう?
Kotoshi koso ukatta ka nō?
this year (emph.) passed (?) (colloq.)
"Did we pass this year?" (PL2)

Old student 2: ちょっと　待て!　今　老眼鏡　を　出す　から。
Chotto mate! Ima rōgan-kyō o dasu kara.
a little wait now bifocals (obj.) will get out because
"Just a second. I'm getting out my spectacles." (PL2)

- the concern with *gakureki* ("academic history/credentials") in Japan focuses almost exclusively on what university a student attended rather than on the courses taken or the grades received.
- *rōnin* is a term for high school graduates who have failed to pass a college entrance exam and choose to study at home or in special cram schools until they can take the exam the following year. The name comes from such students' lack of affiliation with any university, much like the original *rōnin*, "masterless samurai," who lacked affiliation with any fief.
- *rōgan* (lit., "aged eyes") refers to presbyopia/farsightedness resulting from old age, and *rōgan-kyō* are glasses that correct for the condition → "reading glasses/bifocals."

4 **Narration:** 日本　の　大学　の　入試　問題　は　まるで　テレビ　の　クイズ番組　の　問題　のよう　だ。
Nihon no daigaku no nyūshi mondai wa marude terebi no kuizu bangumi no mondai no yō da.
Japan 's colleges of entrance exam problems as for just/exactly TV on quiz shows on questions like is/are
Questions on Japanese college entrance exams are just like game show questions on TV. (PL2)

Student 1: (reading) 中国　の　殷王朝　と　周王朝　の　代々の　王の　名　と
Chūgoku no In-Ōchō to Shū-Ōchō no daidai no Ō no na to
China in Yin Dynasty and Chou Dynasty of each generation's king's name and
その　愛妾の　名　を　すべて　を　挙げよ。
sono aishō no na o subete o ageyo.
that/his concubine's name (obj.) all (obj.) list
List the names of all kings and their concubines during the Yin and Chou Dynasties in China. (PL2)

Student 2: (reading) 黒船　の　ペリー　提督　は　来日　3日目　の　朝食　に　何　を　食べた　か?
Kurofune no Perii Teitoku wa rai-Nichi mikka-me no chōshoku ni nani o tabeta ka?
black ships of (name) (title) as for Japan visit the third day on breakfast for what (obj.) ate (?)
What did Commodore Perry of the black ships eat for breakfast on his third day in Japan? (PL2)

- *maru de ～ no yō da* = "is just like/exactly like ～."
- *ageyo* is an abrupt command form of *ageru* ("list up"). This command form is usually seen only in writing; *agero* is the more commonly heard abrupt command in spoken Japanese.
- the ships of Commodore Matthew Perry, credited with opening Japan to trade in 1854, were referred to as *kurofune* ("black ships") by the Japanese because of their black painted sides.
- *rai* means "come," and *Nichi* refers to Japan (from the first kanji of 日本 *Nihon*), so *rai-Nichi* refers to someone's "coming to Japan/arrival in Japan."

世界の中学生を
比較すると
日本が最も
教育水準が高い
しかし
大学に入ると
フツーの人に
なってしまう
学大楽気
バーゲン
行かなきゃ
代返
頼むよ
オレも
あの授業
出ないよ
1

凸凹大学卒業式
日本の大学は
入る時は難しいが
出る時は
サルでも出られる
2

1 **Narration:** 世界 の 中学生 を 比較すると 日本 が 最も 教育 水準 が 高い。
Sekai no chūgaku-sei o hikaku suru to Nihon ga mottomo kyōiku suijun ga takai.
world 's middle school students (obj.) if compare Japan (subj.) most education level (subj.) is high
In international comparisons at the middle-school level, Japanese students show the highest achievement scores. (PL2)

しかし 大学 に 入ると フツーの 人 になってしまう。
Shikashi daigaku ni hairu to futsū no hito ni natte shimau.
however college to/in when enter regular persons become-(regret)
However, once they enter college, they become just regular kids. (PL2)

Girl: バーゲン 行かなきゃ。
Bāgen ikanakya.
bargain must go
"I've gotta get to that sale." (PL2)

Small sign: 芝生 に 入るな!
Shibafu ni hairu na!
grass/lawn in don't enter
Don't enter the lawn!
Keep off the grass! (PL2)

Boy 1: 代返 頼む よ。
Daihen tanomu yo.
substitute response request (emph.)
"Answer in my stead, OK?"
"Answer for me at roll call, OK?" (PL2)

Boy 2: オレ も あの 授業 出ない よ。
Ore mo ano jugyō denai yo.
I/me also that class won't attend (emph.)
"I won't be there either." (PL2)

Bag: ポテト チップス
Poteto chippusu
Potato Chips

Sign: 気楽 大学
Kiraku Daigaku
easy-going/carefree college/univ.
Goof-off University

- *to* after a plain, non-past verb can make a conditional "if/when" meaning, so *hikaku suru to* = "when [one] compares," and *hairu to* = "when [they] enter."
- *bāgen* is from the English word "bargain," and in Japanese usually refers to *bāgen sēru* ("bargain sale" → "sale").
- *ikanakya* is a colloquial contraction of *ikanakereba* (*naranai*), a "must/have to" form of *iku* ("go").
- *na* after a plain, non-past verb can make an abrupt negative command/prohibition, "don't ~."
- *daihen* refers to responding/answering in someone else's place; *o*- to mark this as the object of *tanomu* ("ask/request [a favor]") has been omitted. The expression ~ *(o) tanomu* is essentially like "Do ~ for me, will you/OK?"
- *ore* is a rough, masculine word for "I/me."

2 **Narration:** 日本 の 大学 は 入る 時 は 難しい が 出る 時 は サル でも 出られる。
Nihon no daigaku wa hairu toki wa muzukashii ga deru toki wa saru demo derareru.
Japan 's college as for enter time as for is difficult but graduate time as for monkey even can graduate
It's hard to get into a Japanese university, but even a monkey can graduate from one. (PL2)

Sign: 凸凹 大学 卒業 式
Dekoboko Daigaku Sotsugyō -shiki
uneven/bumpy university graduation ceremony
Dekoboko University Commencement

- *derareru* is the potential ("can/be able to") form of *deru* ("go/come out," or when speaking of a school, "graduate").
- *dekoboko* refers to an "uneven/bumpy/washboard-like" surface or a "jagged/irregular" line; it's used here as a kind of nonsense name.

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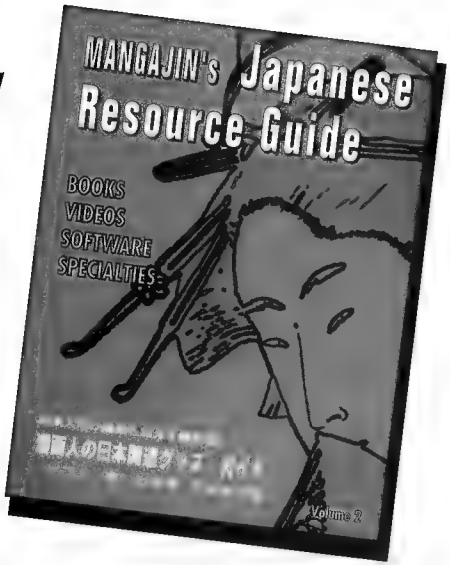

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漫画人
MANGAJIN

夕焼けの詩
Yūyake no Uta

by
西岸良平
Saigan Ryōhei

Yūyake no Uta is the title of a collection of manga from the larger work 三丁目の夕日 (*San-chōme no Yūhi*, "Evening Sun Over 3-chōme"), a series that has been running in *Big Comic Original* since 1974. Through detailed drawings and carefully conceived dialogue, author Saigan Ryōhei lovingly portrays the everyday lives of ordinary people in Japan in the late 1950s and early 1960s. Although there are some regular characters who appear throughout the series, most of the stories are self-contained episodes. (See *Mangajin* No. 21 and Nos. 38–39 for more selections from *Yūyake no Uta*.)

Inspired by manga great Tezuka Osamu as a child, Saigan started to draw seriously while in middle school. He attended Tokyo's Rikkyō University, majoring in "manga studies." In 1972, while still in school, his first manga story won an award from *Big Comic*, earning him a series in that magazine.

The story that follows centers around the Yarigai family, regulars in the *Yūyake* series. Recently, their countrified Obāchan ("Grandma") has moved in with the family, and it seems both Obāchan and her daughter, Mrs. Yarigai, are having a few problems adjusting to the new living arrangements. In the end, however, the wisdom (and cunning) of the older generation will prevail.

A Word About the Title:
The kanji 詩 is actually read *shi*, and means "poem/poetry." Here *furigana* is provided to give an alternative reading, *uta* (うた), which can refer to either a song or poem. "Sunset Song" seems a fitting translation for *Yūyake no Uta*, since "song," like *uta*, can refer to either verse or musical composition.

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おばあちゃんの
小さな火田
ほう、バラがきれいに
咲いてるねえ。
1

Title: おばあちゃん の 小さな 畑
Obāchan no Chiisa-na Hatake
(hon.)-grandmother 's little garden
Grandma's Little Garden

1 **Otane:** ほう、バラ が きれいに 咲いてる ねえ。
Hō, bara ga kirei ni saite-ru nē.
(interj.) roses (subj.) beautifully are blooming (emph.)
"Oh, the roses are blooming beautifully!"
"Oh, such pretty roses!" (PL2)

- *O-* is in fact an honorific prefix, so Otane's actual given name would be simply Tane—which, aptly enough for this story, means "seed." In the earlier part of the 20th century when this woman would have been born, it was quite common to give girls one- or two-syllable names and to use the honorific *o-*with them as if it were a part of the name (regardless of the politeness level of the speech).
- *saite-ru* is a contraction of *saite iru* ("is blooming"), from *saku* ("bloom"); *nē* with a long vowel gives the feeling of a mild exclamation.

Book Review

(continued from page 42)

sketchbooks."

The resulting work Michener published is delightful and informative, with Hokusai's drawings separated into sections: People, Fauna, Flora, Landscape, The Past, Grotesqueries, Technical, and Architecture. Michener waded through several different volumes to find the best examples for reproduction in the finished book. Throughout, Michener comments on the drawings and the volumes themselves, as well as on Hokusai's full life, explaining why he feels some of the manga are better than others.

Hokusai may have been one of the most popular Japanese artists of his day and his works did sell well, but you'd never know it by the way he lived. His eldest son pretty much spent all of Hokusai's money, forcing him to move frequently to hide from bill collectors and hardly ever paying back rent on the places he did live in. Things were so bad at one point he had to sneak to his publisher's offices in the dead of night to approve the printing, then sneak back to his home so the bill collectors couldn't find him.

To say he was a bit eccentric is an understatement—above his studio door was written "It is no use bowing and scraping or bringing me bribes." The homes where Hokusai lived were unkempt, and he didn't bathe very often or wear clean clothes. Once, a famous Japanese actor visited the artist and found the premises so disgusting he spread a cloth on the floor to sit on. This upset Hokusai so much he ignored the actor, who finally left. Fortunately he returned with humility to request that Hokusai paint his portrait, as Hokusai was a great artist.

Hokusai lived out his days with his youngest daughter watching over him. When he died in 1849 at the age of 89, he was still painting. On his deathbed he is said to have cried, "If Heaven could only grant me 10 more years! Only five more, and I would have become a real painter." A true artist right to the very end.

Hokusai illustrated many books besides the *Manga,* including *Thirty-six Views of Mount Fuji* and *Fifty-three Stations on the Tokaido*, and a three-volume work, *Hundred Views of Mount Fuji, 1823 to 1829* (this came to Europe in 1880 and influenced such European artists as Claude Monet, Edgar Degas, and Henri Toulouse-Lautrec).

Geoffrey Oliver, a Japanese print and book dealer located in New York City, agrees with Michener's claim that it is hard to find *Hokusai Manga* in the United States—or anywhere.

"It's practically impossible to find complete sets. Japanese woodblocks don't last as long as others because the wood is taken out of the trees vertically, as they are easier to carve. Because this vertical wood is softer, later impressions made by these woodblocks are just not as clear."

As for how much a collection of *Hokusai Manga* would be worth today, Oliver says it depends on when the woodblocks were made and the condition of the volumes.

"A fine impression goes for more—one volume could be worth as much as $1,200. Edo-era (prior to 1867) printings are worth more, while Meiji-era (after 1868) printings are not as clean," he explains. "I think an average price would be about $200 per volume, considering there are no complete collections available that I know of."

It is interesting to note that the last three volumes of *Hokusai Manga* were published after Hokusai died and are not considered his best works, although they were published as part of the original contract with his publisher. This contract stipulated there were to be 15 volumes of the manga. When the last volume was published in 1878 by the publisher's son, Katano Yoshiro, he wrote:

"I have long regretted that the series had not been completed according to my father's hopes. And now all kinds of foreign visitors have come over to our shores, widely loving and praising the master and collecting his works . . . My only wish now is that the world will take and love this book."

And indeed, the world still enjoys Hokusai's works—they can be seen everywhere from museums to personal collections to Web pages on the Internet.

As Michener wrote in *The Hokusai Sketch-Books*: "I have long been perplexed as to why it was the *Manga* that caught popular fancy—and holds it still—since in so many respects the other series were superior; and I have concluded that it is the *Manga*'s simple honesty, its peasant force, its lack of pretention that have kept it popular with artists. In the perverse manner that oftentimes makes the village drunkard and not the vicar the most loved man in the countryside, just so does the *Manga* hold our affection."

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Hokusai links! www.mangajin.com

ここの家は、庭が草ぼうぼう、
少しは草むしりでもすればいいのに。
1
この家はペンキ塗ったばかりできれいだね。
ケーン
ワンワン
ポチ
2
こんにちは、いいお天気でけっこうです。
こんにちは、おばあちゃん。
?
3
だあれ？あのおばあさん、見かけない顔だけど。
近くの農家の人？
この先の矢利貝さんのおばあちゃんよ。
最近、田舎から出て来て、同居したんですって。
4
あら、じゃあお姑さん？
それがね、奥さんのほうのお母様らしいのよ。
5
へえーっ、あのお上品そうな奥様とはだいぶイメージ違うわねえ。
クス
クス
ほんと、あの方、思ったより田舎のほうのご出身だったみたいね、クスクス。
6

1 **Otane:** ここ の 家 は、庭 が 草 ぼうぼう。
Koko no uchi wa, niwa ga kusa bōbō.
here (mod.) house as for yard (subj.) grass/weeds (thickly growing FX)
"The yard here is overgrown with weeds." (PL2)

少し は 草むしり でも すれば いい のに。
Sukoshi wa kusa-mushiri demo sureba ii noni.
a little at least weeding or something if do is good even though
"They should at least do a little weeding." (PL2)

2 **Otane:** この 家 は ペンキ 塗った ばかり で きれい だ ね。
Kono ie wa penki nutta bakari de kirei da ne.
this house as for paint applied/painted just done (reason) pretty is (colloq.)
"This place has just been painted and it looks nice." (PL2)

Sound FX: ワンワン
Wan wan
Bow wow

Sign: ポチ
Pochi
Spot

- *nutta* is the past form of the verb *nuru* ("spread/apply [a liquid/paste] onto" or "paint"), and *bakari* after the past form of a verb implies that the action just recently took place.

3 **Otane:** こんにちは。 いい お天気 で けっこう です。
Konnichi wa. Ii o-tenki de kekkō desu.
good day/good afternoon good/fine (hon.)-weather is-(reason) nice/pleasant is
"Good afternoon. It's so nice to have such fine weather." (PL3)

Neighbor 1: こんにちは、 おばあちゃん。
Konnichi wa, obāchan.
good day/good afternoon (hon.)-grandmother
"Good afternoon, Obāchan." (PL2-3)

- *obāchan* is a less formal *obāsan*, literally "grandmother" but also used for addressing or referring to any elderly woman.

4 **Neighbor 2:** だあれ、あの おばあさん? 見かけない 顔 だ けど。
Dāre, ano obāsan? Mikakenai kao da kedo.
who that (hon.)-grandmother haven't seen face is but
"Who is that? I haven't seen her before." (PL2)

近く の 農家 の 人?
Chikaku no nōka no hito?
nearby of farm family of person
"Is she from one of the nearby farm families?" (PL2)

Neighbor 1: この先 の 矢利貝さん の おばあちゃん よ。
Kono saki no Yarigai-san no obāchan yo.
ahead of here who is/are (name-hon.) from grandmother (is-emph.)
"She's from the Yarigais' down the street." (PL2)

最近、 田舎 から 出て来て、同居した んです って。
Saikin inaka kara dete kite dōkyo shita n desu tte.
recently country from came out-and moved in (explan.) (quote)
"They say she moved here from the country recently and lives with them now." (PL2)

- *dāre* is simply an elongated *dare* ("who"). The sentence is inverted; normal order would be *Ano obāsan wa dare (desu ka)?*
- *mikakenai* is the negative form of *mikakeru* ("catch sight of/happen to see" or "come upon/run into").
- *saki* often refers to an area up ahead on the same road or path, so *kono saki* is literally "ahead of this place/here" → "up/down the street."
- *dōkyo* is a noun for "living in the same household/existing side by side," and *dōkyo shita* is the past form of *dōkyo suru* ("live/move in together"); one of the word's most common uses is to refer to parents living with their married children.

5 **Neighbor 2:** あら、 じゃあ お姑さん?
Ara, jā o-shūtome-san?
(interj.) then/in that case (hon.)-mother-in-law
"Oh, then it's her mother-in-law?" (PL2)

Neighbor 1: それ が ね、奥さん の ほう の お母様 らしい の よ。
Sore ga ne, okusan no hō no okāsama rashii no yo.
that (subj.) (colloq.) wife 's side of (hon.)-mother-(hon) is apparently (explan.) (emph.)
"No, apparently, it's Mrs. Yarigai's own mother." (PL2)

- *shūtome* can refer to either mother-in-law in a marriage, but it most typically refers to the wife's mother-in-law—which is why Neighbor 2 makes the assumption she does. Traditionally, a Japanese wife didn't marry a husband so much as "marry into" her husband's family, where she often became, in effect, a servant to her mother-in-law, so the relationship between the wife and her mother-in-law was by far the most important in-law relationship.

(continued on next page)

クック クック
矢利貝
1
お母さん、またそんなかっこうで、フラフラ出歩いたりして！
自動車が走ってるから、あぶないって言ってるのに。
2
ここは田舎じゃないんですからね、モンペはやめてよ、モンペは!!
それと気安く他人の家をのぞいたり、声をかけたりしないでよね！みっともないから。
3
4
ゴシゴシ
5
あーあ、そんなにビショビショに濡らして……
そこの床はワックスをかけてあるんだから、水拭きなんかしないでよ!!
6
ガキャーン
7

(continued from previous page)

6 **Neighbor 2:** へえーっ、あの お上品そうな 奥様 と は だいぶ イメージ 違う わねえ。
Hē!, ano o-jōhin-sō na okusama to wa daibu imēji chigau wa nē.
(interj.) that (hon.)-refined-looking wife from as for considerably image is different (fem. emph.)
"Goodness, she has quite a different image from her refined-looking daughter, doesn't she?" (PL2)

Neighbor 1: ほんと。あの 方、思った より 田舎 の ほう の ご出身 だったみたい ね、 クスクス。
Honto. Ano kata omotta yori inaka no hō no go-shusshin datta mitai ne, kusu kusu.
true that person thought more than country of direction of (hon.)-background was it seems (colloq.) (fem. snicker)
"Really. I guess she was more of a country girl than we thought. Tee hee." (PL2)

- *to* marks the basis of comparison; ～ *to chigau* = "is different from ～."
- *shusshin* is a noun referring to where one came from, whether geographically, educationally, or professionally.

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1 **Sound FX:** クーッ クック クッ
Kū! kukku ku!
Coo coo coo

Nameplate: 矢利貝
Yarigai
(surname)

- this name is no doubt intended as a pun on やり甲斐 *yarigai*, which refers to the feeling that what one is doing is worthwhile and important. The pun foreshadows one of the themes of this story.

2 **Matsuyo:** お母さん、 また そんな かっこう で、 フラフラ 出歩いたりして!
Okāsan, mata sonna kakkō de, fura-fura de-aruitari shite!
(hon.)-mother again that kind of appearance with (wandering FX) doing things like go out and walk about
"Mother! Have you been out wandering around dressed like that again?!" (PL2)

自動車 が 走ってる から、 あぶない って 言ってる のに。
Jidōsha ga hashitte-ru kara, abunai tte itte-ru noni.
cars (subj.) are running because is dangerous (quote) have said even though
"I've told you before, there are cars racing about and it's dangerous." (PL2)

- *kakkō* refers to one's external appearance, most commonly how one is dressed, so *sonna kakkō* = "dressed like that."
- the *-tari* form of a verb followed immediately or later in the sentence by a form of *suru* means "do something/things like ～"; when several *-tari* verbs occur in sequence, as in the next panel, the meaning becomes "do things like ～ and/or ～."

3 **Matsuyo:** ここ は 田舎 じゃない んです から ね。 モンペ は やめて よ、 モンペ は!
Koko wa inaka ja nai n desu kara ne. Monpe wa yamete yo, monpe wa!
here/this place as for country is not (explan.) because (colloq.) work pants as for stop-(request) (emph.) work pants as for
"This isn't the country. Please stop going around in those *monpe*!" (PL2)

それと 気安く 他人の 家 を のぞいたり、 声をかけたり しないで よね!
Sore to kiyasuku tanin no uchi o nozoitari, koe o kaketari shinaide yo ne!
that and forwardly other people's houses (obj.) do things like peek into and/or do things like speak to don't do-(request) (emph.)
"And you shouldn't go around blithely peeking into people's houses and talking to everyone you meet." (PL2)

みっともない から。
Mittomonai kara.
is unseemly because
"It's unseemly." (PL2)

- *monpe* refers to women's work pants—made of kimono material, gathered at the ankles, and worn over a half-kimono—traditionally used by the wives of farmers and fishermen; they are still worn today in rural/coastal areas, especially by older women, but few urban women would consider them an appropriate fashion statement.

4 **Label:** 馬印 バケツ
Uma-jirushi Baketsu
Horse Brand bucket

5 **Sound FX:** ゴシゴシ
Goshi goshi
Scrub scrub

6 **Matsuyo:** あーあ、そんなに ビショビショ に 濡らして。
Ā–a, sonna ni bisho-bisho ni nurashite.
(interj.) that much (sopping FX) (manner) dampen/make wet
"Oh, no! You've made it all sopping wet!" (PL2)

そこ の 床 は ワックス を かけてある んだ から、 水拭き なんか しないで よ!!
Soko no yuka wa wakkusu o kakete aru n da kara, mizu-fuki nanka shinaide yo!!
there/that place of floor as for wax (obj.) has been put on (explan.) because water wiping as for don't do-(request) (emph.)
"The floor there has been waxed, so don't go scrubbing it with water!" (PL2)

- the interjection/sigh *ā–a* can range in feeling from disappointment to dismay to disgust.

7 **Sound FX:** ガチャーン
Gachān
Crash (effect of tea cup shattering)

キャーッ！これ高い外国製のティーカップよ!!
おやそうかい、高いのにもろいねえ、それ。
1
洗いものも、何もしなくていいから、じっとしててよ、お母さん!!
2
あたし、ちょっと美容院に行って来るから、留守番してね！
それぐらいはまともに出来るでしょ!!
3
やれやれ、何もせんでじっとしてるのも、つらいのー。
もう田舎には帰れんし……
4
ただいまーっ。
おかえり、洋ちゃん。
5

1 **Matsuyo:** キャーッ! これ 高い 外国製 の ティーカップ よ!!
Kyā! *Kore* *takai* *gaikoku-sei* *no* *tii kappu* *yo!!*
(scream) this high/expensive foreign-made that is tea cup (is-emph.)
"Aaack! This is an expensive imported tea cup, you know!" (PL2)

Otane: おや そう かい。 高い のに もろい ねえ、それ。
Oya *sō* *kai.* *Takai* *noni* *moroi* *nē,* *sore.*
(interj.) that way (?) is expensive even though fragile (is-colloq.) that
"Oh, is that so? Even though it's expensive, it's fragile, isn't it?"
"Oh, is that so? It's awfully flimsy for being so expensive." (PL2)

2 **Matsuyo:** 洗いもの も、 何 も しなくていい から、 じっとしてて よ、 お母さん!!
Arai-mono *mo,* *nani* *mo* *shinakute ii* *kara,* *jitto shite-te* *yo,* *Okāsan!!*
washing too/also [not] anything too/also is OK not to do because/so be still-(request) (emph.) (hon.)-mother
"It's fine if you don't wash the dishes or do anything else, so just sit still, Mother!"
"Just go sit down, Mother! You don't have to do the dishes, or anything else either!" (PL2)

- *arai-mono* (lit. "things to be washed") can refer either to laundry or the dirty dishes.
- *mo* by itself typically means "too/also," but ～ *mo* ～ *mo* makes the expression "both ～ and ～," or, when followed by a negative, "neither ～ nor ～." Here the expression combines with *nani mo*, which followed by a negative means "not anything" ▸ *arai-mono mo nani mo* = "neither dishwashing nor anything." *Shinakute ii* literally means "it's OK not to do ～," but here the feeling is closer to "don't do ～."
- *jitto shite-te* is a contraction of *jitto shite ite*, the *-te* form of *jitto shite iru* ("is being still"), from *jitto suru* ("be/hold/sit still"). The *-te* form is used here as an abrupt request/command.

3 **Matsuyo:** あたし、ちょっと 美容院 に 行って来る から、 留守番して ね!
Atashi, *chotto* *biyō-in* *ni* *itte kuru* *kara,* *rusuban shite* *ne!*
I/me a little beauty parlor to will go and come because/so watch house-(request) (colloq.)
"I'm going out to the beauty parlor for a while, so watch the house, OK?" (PL2)

それ ぐらい は まともに 出来る でしょ!!
Sore *gurai* *wa* *matomo ni* *dekiru* *desho!!*
that about/at least as for properly can do probably/surely
"Surely you can handle that much without messing things up!" (PL2)

- *rusuban* refers to the task of guarding/looking after the house while everyone else is away.
- *gurai* (or *kurai*) is basically "about/approximately," but it can also occur with actions to mean "at least [that action]." Here, *sore* refers back to the action of *rusuban* ("guarding the house").

4 **Otane:** やれやれ、 何も せんで じっとしてる の も、 つらい のー。
Yare-yare, *nani mo* *sen de* *jitto shite-ru* *no* *mo,* *tsurai* *nō.*
(disappointment) [not] anything without doing be still (nom.) too/also is tough/trying (colloq.)
"Goodness, it sure is tough to just sit still and do nothing." (PL2)

もう 田舎 に は 帰れん し...
Mō *inaka* *ni* *wa* *kaeren* *shi...*
[not] anymore country to as for can't return and
"And I can't go back to the country anymore..." (PL2)

- *yare-yare* is a verbalized sigh that can range in feeling from fatigue to relief to disappointment to exasperation.
- *sen* is equivalent to *shinai*, a negative form of *suru* ("do"); *sen de* = *shinai de*.
- *nō* is equivalent to *nā* or *nē*, the colloquial particles *na/ne* lengthened for emphasis; *no* is used mostly by older men and women.
- *kaeren* is a contraction of *kaerenai* ("can't go home").

5 **Yō-chan:** ただいまーっ。
Tadaimā.
just now
"I'm home!" (PL2)

Otane: おかえり、 洋ちゃん。
Okaeri, *Yō-chan.*
welcome home (name-dimin.)
"Welcome home, Yō-chan." (PL2)

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ねえ、おばあちゃんの田舎って、どんなところだったの？
1
山の奥だけど、とってもいい所だったんだよ。
空気も水もきれいで、近くの小川では沢ガニやお魚がとれて、ホタルが飛んで……
2
庭には、柿の木と栗の木があって、秋にはいっぱい実をつけて……
それに小さい畑だったけど、野菜がいっぱいとれたっけ。
3
でも、そこにダムが出来る事になって……
村の人はみんな、引っ越す事になったんだよ。
4
今じゃ、おばあちゃんの家も畑も、みんな水の底に沈んでしまったのさ。
ふうん……
もっと前に一度洋ちゃんにも、遊びに来てもらいたかったねえ。
5

1 **Yō-chan:** ねえ、おばあちゃん の 田舎 って、 どんな ところ だった の?
Nē, obāchan no inaka tte, donna tokoro datta no?
(interj.) grandma/you 's country as for what kind of place was (explan.-?)
"Hey, Grandma, what was it like where you lived in the country?" (PL2)

- *tte* (a colloquial equivalent of various quotative forms) often serves to mark the topic, like *wa* ("as for ~").

2 **Otane:** 山 の 奥 だ けど、とっても いい 所 だった んだ よ。
Yama no oku da kedo tottemo ii tokoro datta n da yo.
mountains in deep is/was but very much good/nice place was (explan.) (emph.)
"It was way off in the mountains, but it was a wonderful place." (PL2)

空気 も 水 も きれい で、 近くの 小川 で は 沢ガニ や
Kūki mo mizu mo kirei de, chikaku no ogawa de wa sawagani ya
air too/also water too/also clean is/was-and nearby stream in as for river crabs and

お魚 が とれて、 ホタル が 飛んで...
o-sakana ga torete, hotaru ga tonde...
(hon.)-fish (subj.) could catch-and fireflies (subj.) flew-and
"The air and water were clean, and you could catch fish and river crabs in the nearby stream, and fireflies flew about..." (PL2)

- *torete* is the *-te* form of *toreru* ("can catch/harvest"), from *toru* ("catch/harvest"). *Toreta* in the next panel is the verb's past form.

3 **Otane:** 庭 に は、 柿の木 と 栗の木 が あって、 秋 に は いっぱい 実 を つけて...
Niwa ni wa, kaki no ki to kuri no ki ga atte, aki ni wa ippai mi o tsukete...
yard in as for persimmon tree and chestnut tree (subj.) existed/had-and autumn in as for lots of fruit (obj.) attached/bore-and
"In my yard I had persimmon and chestnut trees, and in the fall they bore lots of fruit and nuts..." (PL2)

それに、小さい 畑 だった けど、野菜 が いっぱい とれた っけ。
Sore ni, chiisai hatake datta kedo, yasai ga ippai toreta kke.
in addition small garden was but vegetables (subj.) lots could harvest/harvested (recall)
"Also, though it was small, I used to harvest lots of vegetables from my garden." (PL2)

- *mi* might be described as the "bearing part" of plants—i.e., "fruit/nuts/seeds/grains/berries"; *tsukete* is the *-te* form of *tsukeru* ("attach/put on"—or when speaking of *mi*, "form/bear/produce [fruit/nuts/etc.]").
- *kke* at the end of a sentence means the speaker is recalling or trying to recall something from the past.

4 **Otane:** でも、 そこ に ダム が 出来る 事 になって...
Demo, soko ni damu ga dekiru koto ni natte...
but there/that place at/in dam (subj.) be built thing/situation became-and
"But then they made plans to build a dam there, and..."

村の人 は みんな、引っ越す 事 になった んだ よ。
mura no hito wa minna, hikkosu koto ni natta n da yo.
villagers as for all move away thing/situation became (explan.) (emph.)
"all the villagers had to move away." (PL2)

- ~ *koto ni natte* and ~ *koto ni natta* are forms of the expression ~ *koto ni naru*, which after a verb can mean "becomes the situation that ~." The pattern is often used when speaking of official decisions and new developments/plans over which one has no control.

5 **Otane:** 今じゃ、おばあちゃん の 家 も 畑 も、
Ima ja, obāchan no ie mo hatake mo
by now grandma/me 's house too/also garden too/also

みんな 水 の 底 に 沈んでしまった の さ。
minna mizu no soko ni shizunde shimatta no sa.
all/entirely water of bottom to has sunk-(regret) (explan.) (colloq.)
"By now my house and garden have sunk to the bottom of a lake." (PL2)

Yō-chan: ふうん。
Fūn.
(interj.)
"I see." (PL2)

Otane: もっと 前に 一度 洋ちゃん に も、 遊び に 来てもらいたかった ねえ。
Motto mae ni ichido Yō-chan ni mo, asobi ni kite moraitakatta nē.
more before once (name-dim.)/you (doer) too/also play/visit (purpose) wish I'd had you come (colloq.)
"I wish you could have come to visit me once before all that happened." (PL2)

- *ima ja* = *ima de wa* = "at present/by now."
- *kite moraitakatta* is the past form of *kite moraitai* ("want to have [someone] come"), from *kite morau* ("have [someone] come"). *Morau* after the *-te* form of a verb implies having someone else do the stated action, and the doer of that action is marked with *ni*.

あーあ、また畑仕事がやりたいねえ……
1
そうだ、ここの庭は日当たりもいいし……
こんな草を生やかしてるより、畑にしておいしい野菜を作った方が、旦那様にも喜んでもらえるよ。
2
そうと決まれば、善は急げ……
3
ザックザックザック
5
ザクッザクッザクッ
4
さてと、こやしもやっとかなくちゃ。
こやし??
いろは
6

1 **Otane:** あーあ、また　畑仕事　が　やりたい　ねえ。
Ā–a,　mata　hatāke-shigoto　ga　yaritai　nē.
(sigh)　again　garden work　(subj.)　want to do (colloq.)
"Ohh, I'd sure like to do garden work again."
"Ohh, I sure wish I had a garden to work in again." (PL2)

2 **Otane:** そう　だ!　ここ　の　庭　は　日当たり　も　いい　し、
Sō　da!　Koko　no niwa　wa　hi-atari　mo　ii　shi,
that way　is　here/this place　of　yard as for　sunshine　too/also　is good　and besides
"I know! Since the yard here gets plenty of sunshine,
こんな　草　を　生やかしてる　より、　畑　に　して　おいしい　野菜　を　作った　方　が、
konna　kusa　o　hayakashite-ru　yori,　hatake　ni　shite　oishii　yasai　o　tsukutta　hō　ga,
this kind of　grass (obj.)　be growing　more than　garden　into　make-and　delicious　vegetables (obj.)　made　side (subj.)
旦那様　に　も　喜んでもらえる　よ。
danna-sama　ni　mo　yorokonde moraeru　yo.
master-(hon.) (doer)　also　can have [him] enjoy (emph.)
"rather than just letting grass grow like this, by turning it into a garden and making delicious vegetables, I can have the master, too, enjoy it."
"instead of growing nothing but grass, I could turn it into a garden and grow delicious vegetables for my son-in-law to enjoy." (PL2)

- *sō da* is literally "it is so/that way," but it's used idiomatically like "Oh, I know!/Oh, that's right!/Oh, yeah!" when you have a sudden thought/idea.
- *hayakashite-ru* is a contraction of *hayakashite iru*, from *hayakasu*, which is a variation of *hayasu* ("cause/allow to grow").
- ～ *yori* ～ *hō ga* is used in making comparisons, with *hō ga* following the better/preferable alternative.

3 **Otane:** そう　と　決まれば、　善　は　急げ。
Sō　to　kimareba,　zen　wa　isoge.
that way　(quote)　if/when is decided　good as for　hurry
"Well, once I've decided to do it, there's no point in putting off a good thing." (PL2)

- *zen wa isoge* literally means "as for good things, hurry up and do them without delay" → "good deeds/desirable things should be done right away." Some references compare the expression with the English saying "Make hay while the sun shines," but the opportunistic tone of the English saying is missing from the Japanese, which simply emphasizes the timely/expeditious achievement of something good regardless of how favorable conditions are.

4 **Sound FX:** ザクッ　ザクッ　ザクッ
Zaku　zaku　zaku
Crunch crunch crunch

5 **Sound FX:** ザック　ザック　ザック
Zakku　zakku　zakku
Crunch crunch crunch

6 **Otane:** さて　と、こやし　も　やっとかなくちゃ。
Sate　to,　koyashi　mo　yattokanakucha.
(interj.)　(quote)　fertilizer　too/also　must give
"Let's see, I need to give it some fertilizer, too." (PL2)

Yō-chan: こやし??
Koyashi??
"Fertilizer?" (PL2)

Towel: いろは
I-ro-ha

- *sate* (with or without the quotative *to*) is used when contemplating or beginning an action: "let's see/well now/well then."
- *yattokanakucha* is a contraction of *yatte okanakute wa* (*ikenai*), a "must/have to" form of *yatte oku* ("go ahead and give"), from *yaru* ("give").
- *i-ro-ha* are the first three syllables of a classical Japanese poem that contains each syllable of the Japanese syllabary just one time each. The order of the syllables in the poem was long used as the basis for "alphabetizing" in Japanese before the present *a-i-u-e-o* syllabic order became established for that purpose, and it's still quite widely used today for numbering items in outlines and lists. The syllables *i-ro-ha* pop up quite commonly in all sorts of places, often with no particular significance except that they're as familiar to everyone as ABC.

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ワアー、くさーい!!
本当にこんなの畑にまくの!?
ハハハ、何と言っても、こやしはこれが一番さ。
ドボドボ
1
ただいまーっ。
2
おかえり。
ガーン
僕も一緒に畑を作ったんだよ!
プーン
3

1 **Yō-chan:** ワアー、くさーい!! 本当に こんな の 畑 に まく の?!
Wā, kusāi!! Hontō ni konna no hatake ni maku no?!
(exclam.) is smelly truly this kind of thing garden on will spread (explan.-?)
"Boy, that stinks! You're really going to spread that stuff on the garden?!" (PL2)

Sound FX: ドボ ドボッ
Dobo dobo!
Plop plop

Otane: ハハハ、 何 と 言っても、こやし は これ が 一番 さ。
Ha ha ha, nan to itte mo, koyashi wa kore ga ichiban sa.
(laugh) what/whatever (quote) even if say fertilizer as for this (subj.) no. 1/best (is-colloq.)
"Ha ha ha, no matter what anyone says, when it comes to fertilizer, this is the best." (PL2)

- *kusāi* is elongated for emphasis, from *kusai* ("is smelly").
- *nan to itte mo* is an expression like "no matter what you say/say what you will/when all is said and done/after all."
- *koyashi* is the noun form of *koyasu* ("fertilize/enrich/fatten"), and it can be used as a generic word for "fertilizer," but most typically *koyashi* refers specifically to manure or night soil (human excrement used as fertilizer). Other kinds of fertilizer are referred to as 肥料 *hiryō*.

2 **Matsuyo:** ただいまーっ。
Tadaimā!
just now
"I'm home!" (PL2)

3 **Otane:** おかえり。
Okaeri.
"Welcome home." (PL2)

FX: ガーン
Gān
(effect of powerful shock)

FX: プーン
Pūn
(effect of powerful smell)

Yō-chan: 僕 も 一緒に 畑 を 作った んだ よ!
Boku mo issho ni hatake o tsukutta n da yo!
I too/also together garden (obj.) made (explan.) (emph.)
"Grandma made a garden and I helped, too!" (PL2)

To be continued . . .

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CULTURAL EXCHANGE

One of the best ways to learn about the Japanese (aside from going there) is to meet people from Japan. All over the world, there are groups devoted to bringing Japanese and non-Japanese together for language practice, study, or just plain fun. On this page in each issue you will find examples of these groups. If you don't live near a particular club that sounds interesting, you'll find tips for starting one of your own.

We also invite readers to send in information about Japan festivals being held in their area, so others can make travel plans if they are interested. (Please note that we need several months' advance notice of any event; information will be posted on a space-available basis.)

Send us your announcements! If you know of any kind of group in your area in which Japanese and non-Japanese have the opportunity to meet, let us know. Write to Mangajin/Cultural Exchange, P.O. Box 77188, Atlanta, GA 30357-1188; call 1-800-552-3206; fax 404-724-0897; or e-mail editors@mangajin.com.

Summer Festivals and Events

Seattle, WA: Masters of Animations Festival July 4-7, from noon to midnight each day. In 2-hour time blocks, guest animators will be screening selections of their work, discussing their stylistic approaches to animation, and answer questions. Several Japanese anime artists will be there, including *Ghost in the Shell*'s Oshii Mamoru. Location: Seattle Art Museum. For more information contact Scarecrow Video in Seattle at 206-522-5901 or scpromo@ix.netcom.com .

Cleveland, OH: Tanabata Festival Saturday, July 12, from 1 to 6 PM. Also called The Star Festival, this event mirrors similar celebrations being held at the same time in Japan. Lantern-making, calligraphy lessons, and a Japanese gift shop. Japanese dancing begins at 3 PM. Location: Asia Plaza at the corner of E. 30th and Payne Avenue. For more information, call the Japan Society of Cleveland at 216-694-4774.

Denver, CO: Cherry Blossom Festival Saturday-Sunday, July 19-20. This event, also called the Sakura Matsuri, is one of the oldest cultural festivals in the Denver area. The audience is invited to join 100 dancers in a traditional *bon odori* folk dance on Saturday night; on Sunday the Colorado Children's Chorale will perform Japanese songs. Other activities include demonstrations of martial arts, a showing of Akita dogs, tea ceremony, concerts of Japanese instruments, kids' activities. Location: Sakura Square, at 19th and Lawrence.

St. Paul, MN: Bon Odori The evening of Friday, August 15. This event, now in its fourth year, will be held at the Highland Park Picnic Shelter in St. Paul. Traditional Japanese dancing, food, fellowship. Sponsored by the St. Paul-Nagasaki Sister City Club.

St. Louis, MO: Japan Festival August 31-September 1. Set in the beautiful Japanese Garden, this festival will feature taiko drummers, a kimono fashion show, *obon* dances, tea ceremony, a marketplace, and more. Location: Missouri Botanical Garden. Contact the Garden Event Line: 314-577-5125 or 1-800-642-8842.

Auckland, New Zealand: Ikebana Conference The 19th Australian and New Zealand Regional Conference, held September 22-26 at Auckland's Aotea Centre, will feature ikebana demonstrations, workshops, and exhibits. The main demonstrator is Kudō Kazuhiko of the Ohara School. Contact Mrs. Pamela L'Estrange, 1 Etherege Place, Howick, Auckland 1705, New Zealand.

Exchange Clubs

Dallas, TX • Ikebana International A nonprofit cultural organization for spreading the knowledge of Japanese floral and allied arts throughout the world. The Dallas chapter's workshops and demonstrations (recent event: potluck lunch & origami) are open to nonmembers for a fee. Contact the Dallas chapter at Ikebana13@aol.com . Homepage lists chapters worldwide: http://www1a.meshnet.or.jp/ikebana/

Toronto, ON • Japanese Canadian Students' Association Weekly language exchange meetings, social events, sports, Japanese TV-watching. Open to students and non-students. For more information write the Japan-Canada Student Association at University of Toronto, International Student Center, 33 St. George St. Toronto M5S 2E3. (http://www.campuslife.utoronto.ca/groups/jcsa/)

Albuquerque, NM • New Mexico Japan Center Offers lectures and workshops on topics relating to Japan. Recent lecture topic: "How to work with your Japanese counterpart: A discussion with the author of *Hidden Differences: Doing Business with the Japanese*." For more information, call the Center at 505-277-1493 or visit the web page: http://www.nmjc.org .

vocabulary summary

From *A Non-Career Woman*, p. 24

お願いする	*o-negai suru*	request (*v.*)
うすい	*usui*	thin
マユ	*mayu*	eyebrows
太い	*futoi*	thick/fat
鼻	*hana*	nose
双子	*futago*	twins
手袋	*tebukuro*	gloves
商売	*shōbai*	business
ソフト	*sofuto*	software
みつかる	*mitsukaru*	be discovered
避ける	*sakeru*	avoid
応接室	*ōsetsu-shitsu*	reception room
たのむ	*tanomu*	request (*v.*)
ミルク	*miruku*	milk
砂糖	*satō*	sugar
もてなし	*motenashi*	hospitality
行き届いた	*yuki-todoita*	thorough
気くばり	*ki-kubari*	attentiveness/care
遅刻	*chikoku*	lateness/tardiness

From *Fuji Santarō*, p. 30

意地	*iji*	pride
一流	*ichiryū*	first-rate
パソコン	*pasokon*	personal computer
ワープロ	*wāpuro*	word processor
珍しい	*mezurashii*	unusual
利用する	*riyō suru*	use/utilize
意外と	*igai to*	surprisingly/remarkably
おちつく	*ochitsuku*	relax/become calm
ぜひ	*zehi*	by all means
若もの	*wakamono*	youngsters
立ち向かう	*tachi-mukau*	confront/face
町かど	*machikado*	street corner
出現する	*shutsugen suru*	appear
ついに	*tsui-ni*	finally
ひろがる	*hirogaru*	spread (*v.*)
時代	*jidai*	era
請求書	*seikyū-sho*	invoice (*n.*)

From *Honto ka na*, p. 56

降雨	*kou*	rainfall
平均	*heikin*	average
降る	*furu*	[rain] falls (*v.*)
時期	*jiki*	time/period
文化的	*bunka-teki*	cultural
遺産	*isan*	heritage
建築物	*kenchiku-butsu*	structures/buildings
壊滅	*kaimetsu*	destruction
危機	*kiki*	crisis/danger
地震	*jishin*	earthquake
スモッグ	*sumoggu*	smog
禁煙	*kin'en*	non-smoking
推進する	*suishin suru*	promote/advance
歌舞伎	*kabuki*	Kabuki
上演	*jōen*	performance
及ぶ	*oyobu*	reach/extend
役者	*yakusha*	actor
清める	*kiyomeru*	purify/purge
大家	*ōya*	landlord
立ちのく	*tachi-noku*	move out/vacate
信頼する	*shinrai suru*	trust/have confidence in
計算	*keisan*	calculation
おじぎ	*o-jigi*	(hon.)-bow (*n.*)
贈り物	*okurimono*	present (*n.*)
義務	*gimu*	obligation
助かる	*tasukaru*	be helped/saved
夫	*otto*	husband
妻	*tsuma*	wife
夫婦	*fūfu*	married couple
優良	*yūryō*	excellent
幼稚園	*yōchien*	kindergarten
必要	*hitsuyō*	necessary/needed
技術	*gijutsu*	technique/art
非常に	*hijō ni*	extremely
関係	*kankei*	relationship
厳しい	*kibishii*	strict
洗濯	*sentaku*	laundry
公害	*kōgai*	pollution
教室	*kyoshitsu*	class/lessons
検閲官	*ken'etsu-kan*	censors
屋上	*okujō*	rooftop
活動	*katsudō*	activity
麻雀	*mājan*	mah-jongg
離婚	*rikon*	divorce (*n.*)
原因	*gen'in*	cause (*n.*)
裁判	*saiban*	[court] trial
政府	*seifu*	government
訴え	*uttae*	law suit/claim
熱心	*nesshin*	eager/zealous
率	*ritsu*	percentage
生徒	*seito*	student
逆	*gyaku*	backwards
胃かいよう	*ikaiyō*	stomach ulcer
高血圧	*kō-ketsuatsu*	high blood pressure
ハゲる	*hageru*	lose hair/become bald
同級生	*dōkyūsei*	classmate
縁起物	*engimono*	good luck charm
王	*ō*	king
比較する	*hikaku suru*	compare
卒業	*sotsugyō*	graduation

From *Yūyake no Uta*, p. 77

バラ	*bara*	rose
咲く	*saku*	bloom (*v.*)
ペンキ	*penki*	paint
田舎	*inaka*	countryside
お姑さん	*o-shūtome-san*	(hon.)-mother-in-law
のぞく	*nozoku*	peek into
濡らす	*nurasu*	wet/dampen
もろい	*moroi*	fragile
じっとする	*jitto suru*	hold/sit still
空気	*kūki*	air
ホタル	*hotaru*	firefly
柿	*kaki*	persimmon
栗	*kuri*	chestnut
野菜	*yasai*	vegetables
日当たり	*hi-atari*	sunshine
生やかす	*hayakasu*	cause/allow to grow

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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裏 にほんご [nihongo] Japanese / [ga] hiragana / すき [suki] like — back

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American male, 27, white, handsome, seeking Japanese female. Visiting New York City? Send letter and photo to: Robert Gordon, P.O. Box 2929, Grand Central Station, New York, NY 10163 USA.

White male looking for Japanese friends. Will trade videos of my city for yours. Also audio letters, pictures, and much more. Write in English to Tracy Allbert, 4825 Troosdale Dr. #493, Nashville, TN 37220, USA.

I would like to have pen pals all over the world. My hobbies are basketball, traveling, etc. Please write to me in English. Mr. Chao Janmoka, Sri-aroon Mansion Room 405, 17/7, Moo 7 Sukhapeebaan 1 Rd., Klongkum, Bungkum, Bangkok, 10230 Thailand.

Attractive, successful white businessman, 35, 165 lbs., 5'11", seeks honest Japanese female for possible marriage. Please send photo. 5385 Peachtree Dunwoody, Apt. 855, Atlanta, GA 30342, USA.

Aspiring American manga artist seeks Japanese pen pals around age 18. Let's discuss the Otaku Generation! Write in English to Brian Thornton, 3860 Gentian Blvd., Apt. 21, Columbus, GA 31907, USA.

Handsome male, professional homeowner in Syria, 28, seeks pen pal from any country for friendship. Yousef Abdulla, P.O. Box 255, Assaydazainab, Damascus, Syria.

Japanese male, 32, seeks penfriend. I learn English and you learn Japanese. 4315 W. 182nd St. #243, Torrance, CA 90504. Gen Okada.

I'm an American female hoping to visit Japan next spring; looking for pen pals who might let me homestay. Please write to: Jennii Markley, 2066 Fairmont Ct. #8, Lexington, KY 40502.

Biologist (29, male), graduate student at Harvard. I love hiking, camping, playing guitar, and scuba diving. Looking for a sweetheart (or pen pal) with similar interests. Please write to: James Lee, 17 Francis Ave., Cambridge, MA 02138 USA.

American, 33, seeks contact with any Japanese person who can read & write in English. Interested in anime, manga, and SF/Fantasy, and general culture. Michael Hopcroft, 420 SE Grand Ave., #412, Portland, OR 97214 USA.

European-Canadian male, 29 years, seeks correspondence with Japanese females, 24+, honest, for friendship or more. Write in English to Don Gasparic, #502, 1629 Haro, Vancouver, BC, V6G 1G8, Canada.

Moroccan female, 25, seeking American businessman, handsome, for serious relationship. Likes music, arts, travel, languages. Write in Arabic, French, English, Spanish, or Italian. Meriene Dahbi, Falah, #94, Mohommedia, Morocco. Send photo!

28-year-old immigrant from Ghana, West Africa, seeks pen pals from America, Japan, China, India, Thailand, North & South Korea. Kwame, 11305 North 51st St., Apt. H-16, Tampa, FL 33617.

American man, 29, 180cm, handsome, seeking young and attractive Japanese female for relationship. Please send letter with photo to: Matt, 285-E Chateaux Elise, Santa Barbara, CA 93109.

American male English/SCUBA teacher, 27, living on Guam seeks Japanese female pen pals. Looking forward to hearing from you. Todd Hall, P.O. Box 27322, GMF, Guam 96921.

Indonesian female, 21, seeks Japanese pen pals. I'm going to study Japanese at Waseda Univ. from Sept. 1997. Please write in English or Japanese to Hera Kurniawan, Jl. PKP no. 3 Rt. 006/09 Ciracas Jakarta 13730 Indonesia.

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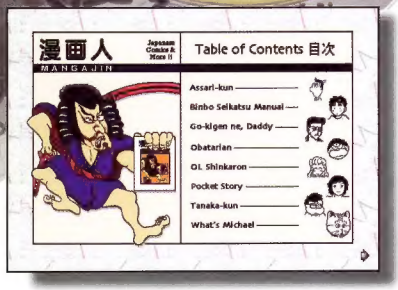

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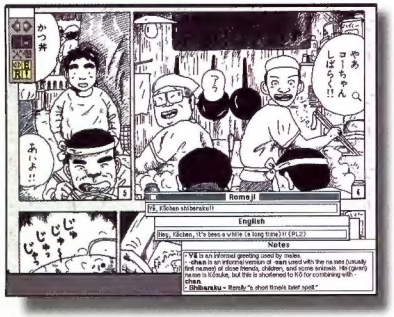
かつ丼
やあコーちゃんしばらく!!
あっ…!!
Romaji
Yā, Kōchan shibarāku!!
English
Hey, Kōchan, it's been a while (a long time)!! (PL2)
Notes
- Yā is an informal greeting used by males.
- -chan is an informal version of -san used with the ra ses (usually first names) of close friends, children, and some animals. His (plain) name is Kōsuke, but this is shortened to Kō for combining with -chan.
- Shibaraku - Romaji "s short means brief spell."

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